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THE INDEPENDENT MIND

WRAY 91

GAJOOB

**ISSUE 9
WINTER 1993**

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Jim Rite

& Bryan Baker

INTERVIEWS

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GAJOOB is published semi-sporadically (we are currently attempting a quarterly schedule). Call or write for current schedule and deadline. The current subscription rate is \$12 for 4 issues. Advertising rates are available upon request. GAJOOB welcomes written contributions in the form of articles (both technical and informational), interviews and other items of interest to independent recording artists, with a special emphasis on DIY production and distribution. Payment is in copies. GAJOOB lists all pertinent information (e.g., news of compilation projects, collaborators, radio programs, distributors, live venues and others looking for independent recordings) that finds its way into our PO Box - send us your news today! GAJOOB makes every attempt to review ALL independent releases submitted. See page 22 for guidelines. A related radio show appears three hours weekly on KRCL 91FM in Salt Lake City. Playlists are sent monthly to all those on the list. Send a stamp for the latest. Contributions to the show in the form of station IDs, short interviews on tape and other taped thoughts on recording and DIY production and distribution are appreciated.

Your participation in all of the above activities is enthusiastically requested and wholeheartedly appreciated. Let us hear from you!

Dear Readers,

Many of you are painfully aware that there have been changes in the state of DIY (do-it-yourself) networking and distribution. Publications such as *Sound Choice* and *Electronic Cottage* were important to fostering networking activities and providing needed information on outlets for independent recording artists. Their absence will indeed be felt, and our networking activities will suffer. . . . for a time.

Here at GAJOOB, I've received many letters of support in hopes that I will not go the way of Messrs. Ciaffardini and McGee. And As GAJOOB now enters its fifth year of existence (believe it or not), it suffers growing pains of its own. And "growing" is the operative word here.

The response to this publication continues to be astounding. Not only do I receive letters and tapes from the United States, but also from Canada, England, Ireland, France, Germany, Austria, Poland, Norway, Portugal, Italy, South Africa, Australia, Korea, Japan, and Russia.

GAJOOB's growing international scope means that 1) GAJOOB's overseas costs (i.e., international shipping) now outweigh its domestic costs, and 2) I am now looking for someone to establish and operate a European base to handle distribution of the magazine and related tapes, drop shipments of overseas mail, possible radio syndication and a tape distribution label.

If MONEY was not such an issue (or obstacle) for all of us (including GAJOOB), establishing creative, DIY (real and personal) exchange of music, publications and other activities and ideas would be a more widespread reality. The need is certainly there and many of you are making it happen to a small degree. Perhaps a bridge would bring us all closer. What do you think? Can anyone help?

Let me just say, the activity surrounding GAJOOB as it attempts to cover independent recording activities is continuing to grow and offer new possibilities. Avenues have opened into radio, as I host a 3-hour, weekly show on KRCL 91FM in Salt Lake City where your DIY sounds are making an impact. A growing number of people familiar with DIY recording and distribution are beginning to establish shows all over world. This sort of activity cannot help but get the message out that an important (and necessary) change in creative recording is taking place, and it's exciting to be a witness to it!

Along with radio, I see possibilities opening in personal, DIY video production and distribution. Creative activity in this field is a reality as more and more of us use video as a tool of expression. I believe it is important that this expression has an outlet. Let me know of your activities in this field, and I will spread the word.

And time goes on. . . In this issue of GAJOOB you will find more interviews and articles of special interest to independent recording artists and pertaining to DIY production and distribution. Special thanks to Henry Schneider, Ashley Allen and S. Ramneth for their work. GAJOOB is always grateful for your participation and I welcome all of your thoughts on this ever-evolving process of creativity.

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ever-evolving process of creativity.

This issue also sees the addition of several new reviewers. A grateful welcome to Russ Stedman, Bob Bunce, Jim Rite and Henry Schneider. I would like to add a few more to the ranks, so if you're interested drop me a line. We are now, for the most part, on top of the submissions and eager to hear your new sounds. Let us hear from YOU!

Also new is a column devoted to the more technical aspects of DIY recording. Henry Schneider tells us how to re-tune a de-tuned Poly 800. This is something I would definitely like to see more of. There must be a veritable gold mine of information to be found in the minds of GAJOOB readers — let's hear from you!

And issue #9 continues providing all the information that finds its way into GAJOOB's post office box. By keeping me informed about contact address changes, compilation projects in the works, video contacts, new catalogs, distribution possibilities, radio programs playing independent releases and pertinent publications, you keep yourself informed as well. There's always room for more, so let me hear from you.

GAJOOB is all about DIY creative expression (however you might do it) and how to find an outlet for it. GAJOOB will continue to focus on this growing phenomenon, with a scope that stretches all over our tiny globe. Watch for news on a possible electronic edition of GAJOOB, along with other news about this ever-evolving network of people and expression.

Bryan Baker
Editor

P.S. Call 801-355-8946 after midnight EST to hear a 3-minute message (updated weekly) about current GAJOOB news and various other activities. Also hear GAJOOB's "Pick o' the Week" and have an opportunity to leave your own message. There are no added fees for the call, besides your regular long-distance rates if applicable.

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FIRST CLASS

Dear Bryan, Please sign me up for a subscription to GAJOOB. We here at Tim Id have been trying to live off of a single subscription (there's four of us), but I've decided I can spare a tenspot for something that's worth so much more. You have provided us with an unequalled service in the form of the magazine and the compilation tapes you have released. Our radio show *Now That's Interesting*, a show within the show *The Musical Transportation Spree* on KFAI FM has benefited greatly from all the hard work you put into your projects. Not to mention the glee I felt when the p.o. was stuffed with all those tapes, and the music on them was every bit as amazing as you made it out to be. KEEP IT UP! PLEASE! —Greg Mathieson (1/4 of Bat Lenny), Tim Id Productions, PO Box 47474, Minneapolis, MN 55447

Thank you. I plan on it.

Dear Bryan, Just a footnote [to GAJOOB's interview with Michael Mantra in issue #8]. I am not James Freeman. I did produce *Mystic Mountain*. The reason I sent the album to you is that Mr. Freeman is lazy. I wanted to recover my losses on producing the two albums that I did for him. I sent it to three distributors and was turned down by all three so he gave up on it. I sent it to one distributor and it was picked up right away. Some interesting news. I started a techno/dance music last week with Charles de la Casa. We started shaping the organization of lyrics and programming drum machines. We have no name other than Two Guys

Who Wear Funny Hats. I don't think we will use the name. Thanks again for your help. Have you considered a video compilation sampler? I saw that you are covering vinyl and CDs. Does that mean you are tired of the cassette culture? Or are you just expanding the scope of the magazine? **Michael Mantra**, Tranquil Technology Music, Oakland, CA

If anyone else is interested in a video compilation sampler of independent recording artists that are featured in GAJOOB, please let me know, and I will consider pursuing this matter further. For those of you interested, you might want to contact Darrell Draeger of Hermanos Guzanos. They host a public access cable show called Offbeat that offers a wide selection of artists. Their address is listed along with a review in the reviews section.

Yes, GAJOOB is now reviewing CDs, vinyl and supplying information on video. My motivation for including these media is that I don't wish to exclude those independent recording artists who choose to release their work on a format other than cassette. When I began publishing GAJOOB more than four years ago I wanted to create a magazine that worked as a point of contact for artists who did not seem to have a place in other publications.

I have decided to include reviews of work in other media because I believe to exclude them is an action that further continues to perpetuate the division of art based only on

the medium of distribution. The day is soon coming when the perfect medium will be equally accessible, both to those that have financial resources and to those that have only their creativity. When that day comes, I wonder what the pages of Rolling Stone or Spin will look like? The same, no doubt. Who else can afford the rates?

Dear Bryan, I would like to apologize to Stu Sin and the public concerning the lie I wrote about Stu in the piece concerning the band GROUSE which appeared in the review section of the April issue of '92. Stu is NOT a schizo nor is he a street artist. I mistakenly thought he called himself a "street artist" (without knowing what it means), and thought the term "schizo-street artist" would sound amusing because of the awe-inspiring mystique I found in him when I first met him several years ago. I should have been more careful since it is somewhat of a derogatory term although I didn't mean it to be. Also, for those who didn't get it, the piece I wrote about Grouse was greatly exaggerated and sensationalistic. The band never really became famous, and played in front of people only four or five times. I just thought it would be fun to re-create the past in the form of myth-making. I wrote it a long time ago anyways when I was still attached to the myth. Thank you. —Jay Krummel, New York, NY

GAJOOB- Thanx for sending that playlist this past month. I *do* read and utilize them, contrary to rhetoric professed by small radio stations that are looking for an excuse not to distribute or to discontinue playlists. It is a valuable tool. —Joe Shmoe, c/o Santa Claus, North Pole

It is unfortunate that the very radio stations that open their doors to independent artists really don't, for the most part, have the resources to mail playlists. It takes time keeping on top of it, cooperation from DJ's to keep an accurate log (DJ's who in most cases are volunteering their time to host the show in the first place) and money to mail them out. My motivation in mailing out

playlists is the fact that artists do appreciate knowing their work is being heard (sometimes it is the only response they hear from the outside world that their work has stuck to any wall anywhere. Mailing out playlists also reflects well on GAJOOB, and shows that it is supportive of independent recording artists and their work.

My only other comment would be that if you don't like the way things are then get out there and do things yourself the way you would like to see them done. It's really not difficult to become a host of a program on your local community radio station (as long as you have one in your area). Call and ask about your local station's volunteer policy.

In most cases, all it takes is going through a workshop to learn how to run the station's board and various policy and procedures, plus a small fee for your license. Radio programs that offer an outlet for independent recordings are desperately needed. I feel that it is very important that these voices, this amazing breadth and depth of

creativity be heard and fostered, and I would encourage all of you who have access to resources in your communities to take full advantage of them. If you don't do it, who will? And if they do it, will they send playlists so you know about it?

Okay, one last comment while I'm on this box. There is a section in this magazine devoted to radio programs which are looking for your sounds. Now that these people are willing to devote hours out of their week (for whatever reason) to give outlet to our creativity, we all should help them out by sending our recordings to them. And that's not all

Speaking for myself at least, you can really help us radio show hosts in other ways. It's more exciting to hear a show with some balance, as opposed to a constant stream of music. Send me some sound bites. Please! I don't know about all these other hosts, but I'd love to get short interviews, station IDs ("Hi, this is Joe Shmoe and you're obviously

tuned to KRCL 91FM in Salt Lake City where Bryan Baker is playing all sorts of weird stuff you've never heard before. That's because I and a bunch of my friends just made it and sent it to him, so you could hear it right here on Cassette Culture Shock. . . . Ahem. . . . You're welcome."), comedy routines. . . just surprise me.

Incidentally, Joe is a real person undergoing a strange case of anonymity at the moment, and not a character I have temporarily created here in order to help illustrate a point.

Hello Bryan! I was very pleased to receive the new GAJOOB from April '92; I'm glad to see that you plan to put it out more often!! The lay-out is far from perfect, though. You should never start pieces at the back and continue at the front of the mag; I can assure you that EVERY reader will be irritated by that. Also, I think you should have a photo or drawing on the front to attract attention in shops. Also, the photos in the mag are of

here are a few selections from the REALIZATION mail-order catalog: PBK "Profusion", KAPOTTE MUZIEK "Vier Stukken", ARCHITECTS OFFICE "9th Year Gala Performance", HANDS TO "Eurean Recant", ILLUSION OF SAFETY "RVE", THE HATERS/BIG CITY ORCHESTRA "Tryst Five", CHOP SHOP "PowerDrunk" ...compilations: "Assemblage"(w/Asmus Tietchens, Sound Theater, Jim O'Rourke, Vidna Obmana, etc.), "Even Anti-Art Is Art" (w/Whitehouse, John Duncan, Incapacitants, etc.) ...imports too: ERIC LUNDE "Is", CON-DOM "The Will Lies Dormant", BEEQUEEN "Mappa Mundi" ...and these are all cassettes! catalog also lists CDs, LPs, and zines for those who crave experimental, industrial or noise. send a stamp/i.r.c. to: REALIZATION RECORDINGS, 9452 TELEPHONE RD #116, VENTURA CA 93004 USA ...and take your mind out for a spin!

quite horrible quality. . . But, these are just my opinions and I know you have to take some financial considerations as well. — **Jan R. Bruun**, Hypertonia World Enterprises, Bergen, Norway

I understand your concerns about the appearance of issue #8. Your comments are well-taken and hopefully improved upon in this issue.

Dear Bryan: I have to admit I wasn't acquainted with GAJOOB when I received your informational brochure last Summer. From my past experiences with various networking magazines and fanzines, I figured yours was also probably another cheap, pulpy product with crummy layout, snide in-jokes, smeary graphics, and a phony hipper-than-thou attitude. My view of supposed networking 'zines was also fairly jaded by their hostile and generally negative tones, the message seeming to be that we independents don't need the corporate biggies shooting us down; we're capable of killing each

other all by ourselves. [But in GAJOOB] I don't sense any of the phony hipness that pervades so much independent music and media. Your coverage is straightforward and helpful, and there's no agenda to cover only the latest trend so you can be on the "cutting edge." Your commitment seems to be what you say it is: covering independently released music of any stripe. — **Rich Horton**, Optional Art, Rich•Arithmetic, Seattle, Washington, USA

Hi, Bryan. As you might imagine, the long wait for GAJOOB had me goin' stir crazy, in some sense of the world, anyway. . . after another fashion, however, it was GOOD for me. it STIRRED me to MAKE some new contacts. . . All that frothing at the mailbox, the news of changes at FF, D.C. at Sound Choice saying he was bowing out, and a combo of other correspondence/events also prompted me to decide that another entry into the foray would not hurt matters. I hope it'll catch on as another alternative tool for netters. — **Dick Metcalf**, Improvizazzation

Nation 'zine, Korea

Check out more mention of Dick's publication in the publications section of this issue, not to mention an interview.

Hi Bryan!!! Some people seem to have really strange ideas about what the network really means. Talking about the letter by Rodney E. Griffith. "A *Billboard* for the disaffected. . . " — wotta STRANGE idea!! NO — I totally agree with Ken Clinger, talking about those, ". . . just about being in the mood to make a tape. . . " recordings. Yeah, that's the idea!!! I'd rather listen to a badly recorded C90 tape that has lots of fillers than listening to a new major-released record by a new produced plastic-star.

Well, really unforeseen and strange things happen over here. Suddenly, quite big medias get in touch with me. RIAS TV (a Berlin TV station broadcasting all over Europe via satellite) produced a report about me, in-



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cluding KFR [the tape distribution program Litter was involved with], worldwide tape scene, etc., etc. The same thing happened at a radio station (DT 64) broadcasting all over the Eastern part of Germany. Then there was a lengthy article about the same subjects appearing in OZ, in Greece (which is like the Greek version of music papers like *New Musical Express* and *Melody Maker*). Quite an experience to see the tape people right next to people like Lou Reed, Melissa Etheridge, Gary Moore. . . Well, I don't know where that is all leading to but I'm definitely trying to push that forward.

The article in OZ was written by Mike Pougounas (the singer of The Flowers Of Romance, one of the most famous underground bands in Greece. . . I mean, really famous, like being recognized on the street, etc...). He became very quickly a real good friend, visited me and we had endless discussions about this "free music" idea. Well, it turned out that the Greek underground has exactly the same in mind, though they are releasing records, etc. . . and if you just take a quick look at this scene it seems to the normal "we want to become famous and rich by using the word, 'independent' scene. . ." but it's really different. So Mike very quickly understood the whole "tape thing" and is connecting this Greek scene to "our" free music level, writing for the magazines that he knows, really being into it.

I realize that it is possible to find all kinds of people interested in this movement. It's a growing cultural movement and it will "change" the world. I just know it. "The people" are waiting for it. Lately, I have come to the conclusion that this is probably the ONE movement that THEY can't buy. It can't be sold out, 'cause it can be only done by THE PEOPLE. Well, this is all too new to give a real definition. I just realize that the evolution of the movement has reached another platform and I'll keep on pushing it!!! -Lord Litter, Berlin, Germany

Lord Litter talks more about the state of "free music" in this issue's Parting Shot on page 67.

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News & Views From the Good



Dick Metcalf (aka Rotcod Zzaj) is quite a character in the independent music scene. Dick releases several cassettes each year, writes music reviews, and now publishes a fanzine ImprovJazzation Nation. If you are at all interested in independent music, you are sure to have encountered Dick in one of these incarnations. Dick is an energetic man and is enjoying his retirement from the army. I conducted the following interview with Dick through the mail in May 1992.

Name: Dick Metcalf

Age: 45, going on 25

Marital Status: Just like Duane Allman, "a happily married man"!

Children: 1 five year old (Andy), and 1 twenty-two year old (Arthur)

Residence: Taegu, Korea

Education: 2 years associate in business, over 30 years of "world" university

What is your background, musical and otherwise?

I had a strict church boyhood, mostly in Pennsylvania, where my father was a fundamentalist preacher. I had some unpleasant family experiences, but we had one strong focal point, music. We all sang and

Rotcod

*an interview
conducted via mail
by Henry Schneider*

played together, until I brought home a 45 rpm of the Shirelles (or somebody) doing "He's So Fine." I used to rock around the upstairs bedroom, vamping and dancing. When the old man got home one night and heard it, he gave me the four hour lecture about "Devil's Music". It took another 25 years, but now he'll listen to some of my mellower stuff. The neatest thing about growing up in that environment, I suppose, was that I always had a good organ to ram about on. Despite my groaning about it when I was 15 or 17, I have good solid roots to fall back on. Even if we had our disagreements (of which we had plenty), we could still have a sense of belonging, values, and all the rest of that!

Why do you choose to live in Korea?

The reason is mostly economic. Kim and I are pretty much in agreement that we'll hit the road when Korea is no longer economical. There are other considerations though. Korea is a wonderful place to raise kids. Korea has the same strong family values as my upbringing. Even as whacked out as I like to get in my music, I think that is really important. My job is a sort of one of a kind thing, a small technical customer support cell for Army computer users. The bosses

and all the hassle that being under the flag-pole can cause, are over 13,000 miles away. If we satisfy our customers, I can do what I want to do in my off time and not worry about personal judgements! We'll probably be here until September 1993 or maybe even 1995. The only real drawback to that is not performing live, which is something I really enjoy! The positive side about the music, though, is that I have plenty of time to work my style and licks out in the studio.

Obviously Rotcod Zzaj is "Jazz Doctor" or "Doctor Jazz", depending on how you hold your mouth, but how and why did you choose this name?

Back in 1980 when I was still in the Army, my team had a whole lot of black guys and gals in it. A couple of them heard me playing blues riffs and then saw me walking around with a boom-box playing weird jazz. They started calling me *Doctor Jazz*, which stuck like glue.

Before my Korean tour in 1980, my performance work was pretty much oriented to "primal scream" poetry. Mostly done with the wide open artists community in Olympia, Washington, at a little café called the Gnu Deli. I had gotten out of an alcohol treatment program about 4 years earlier that used primal scream as it's base therapy. I got to practice my keyboards a whole lot during that first Korean tour, and started to loosen up a bit. I had always been real shy about playing keyboards in public before. During the shows with the Transmuseq folks in Birmingham, Alabama (Davey Williams, LaDonna Smith, Wally Shoup, et al.), the improvisations often turned into pseudo-jazz riff stuff. Since those improvisations and poetry mixes sounded sort of like back masking of old Blue Note sessions, it just seemed natural that my nickname should be turned around too.

When and how did Rotcod Zzaj and Zzaj Productions start? How have your projects progressed through the years?

My last trip to Korea started in August 1986. When Kim and I came back here, we were dead broke. I had to sell most of my keyboards. We lacked a stereo and had not much else. After about 2 years of Kim's scrimping, saving, wheeling, and dealing, we were back at the point where I could buy some stereo equipment. Kim is an amazing woman, both young and beautiful (every man's dream). I started going through my old Olympia and Birmingham performance tapes and made the first two Zzaj tapes right from the masters: *Sdrawkcab Zzaj* and *Inherited Anorexia*.

After retiring from the army in early 1988,

I finally saved enough money for an el cheapo Yamaha keyboard and a TASCAM Porta-05. My first couple of tapes were solos. When I started to get *back* in to the networking thing, I got to do a tape (I think my *first* mail collaboration) with DimThingShine. He played drums and I laid some pretty cheezy keyboards and rant stuff over the top. Encouraged by that tape, my contacts increased and so did my collaborative things.

I've *really* enjoyed enthusiastic support from folks I've known over the years. I've been fortunate since starting these regular collaborations to get to play with some *red hot* folks. I met Bret Hart while he was here in Korea (in the Navy). We did a couple of things together, one by mail and the other in my studio. Then John M. Bennett, Mark Kissinger, Robert Winson and many others followed. These days my studio has a couple more Yamaha boards, several Korean percussion instruments, a Kawai K1 synthesizer, and a mid-range ART effects box.

Do you have any CD, vinyl, or video plans?

I really never can tell what I've got in mind as far as the medium goes. Being here in Korea limits me in some ways. Lately I've become *very* interested in multi-media PCs, so there may be something in the way of video. CD is a format that I have very little use for, since it's read-only. My favorite way to get sounds out is, of course, the cassette. God forbid we ever let the big companies convince us we don't *need* the cassette. Of course, I'll do whatever comes along, *except* CDs. I've a pretty strong feeling that the *big* guys would just *love* for everyone to jump on that bandwagon.

How successful is the distribution and sales of your tapes? Does anyone else distribute your tapes?

I have very limited sales, but distribution of my tapes is far-flung. I'll occasionally get a tape order, but more often than not, folks just want to trade. I've no real problem with that, though it *is* good to get an order now and then for cash, especially from my wife's point of view. I will only trade my solo tapes. Since so many folks want to trade (no cash, of course), the sales of my collaboration efforts are at an all-time low. I'd *like* to see a few more cash orders coming in for the collaboration efforts, though I won't lose any sleep if that doesn't happen.

I've purposely tried to avoid having someone else distribute tapes. It seems like it could lead to increased stress, expense, and time. As you can see from my current catalog, I just don't have *time* for making Zzaj Productions a big *business*! Not that I'd want to make it that way anyway. No, I doubt I'll get too much involved in heavy distribution through another entity. The only one that looks somewhat safe to me at all is Don Campau's U. S. branch of KFR. I use Don *just* to get the sounds spread out among more folks.

Does your music receive radio air play? Is air play important to you? If so, which radio stations do you recommend?

I've had several tunes aired on Don Campau's radio show, which is *super* neat. Another couple of possible plays on a soul station in Washington D.C., but that's about it. There is a pirate station somewhere in Oregon or Washington that's supposed to broadcast a whole 60 minute show of mine in the next couple months or so. Maybe some on Bryan Baker's new show, but I'm not sure. [Yes, there has been some ariplay of Zzaj material on my show. -ed.] Air play isn't terribly important to me from the standpoint of name-recognition, but I *do* like the idea of *lots* more folk getting exposure to my ideas, both musically and personal. I've already gotten a couple of inquiries that I'm pretty sure were a direct result of folks having heard my tunes, and *that* is nice. Who and what show would I recommend? Most assuredly, Don Campau's show on KKUP,

called "No Pigeonholes". He's just a *super* guy. When I send him a couple of bucks, he always sends me back a tape copy of the show my tunes were on. He has a *great* show, and you can trust him to *play* what you send. When I first started taping a lot of collaborations, I got real excited about sending each new release out to at least 3 or 4 radio stations. Don is the *only* one who ever responded back personally! I don't think it's a good idea to get *too* rabid about getting air play, but it *is* nice when it happens. It's *more* important to keep the network moving on. If everyone listened (radio or home) to *only* self-generated tapes, how much of a *market* would there be for commercial garbage?

Who designs the labels and covers for your tapes?

Whoever has the most inspiration. That may seem a little weird, but it turns out to be true. When I first started putting these tapes out, I had a *hard* time making the J-cards. Not that I didn't have some good *ideas*. The ideas are there, but I'm not much when it comes to arts and crafts. Stan Berryman and Mark Kissinger, who did the J-cards for all but one of our collaborations, make the best covers (I think) for my tapes. The labels are another story. I still need some help there. I've got a neat rubber stamp that Clarke A. Sany (Church of the \$.39 Hamburger) did for me, but it's too big to use for good labels. I'll take any help and suggestions I can get on that. I'd like to get a trademark label, most likely made with a rubber stamp that was easy to work with. We'll see, I guess.

You have many solo releases and collaborations. How do you work your collaborations? Are they done through the mail, or do you meet and jam?

The collaborations are pretty much done by mail, except the occasional trip back to the states. For instance, *10 Years After* (*Trillium Less One*) and the two Rogue Sea Merchants tapes are from a trip back to the states, done live in Olympia, Washington. Live is *much* better for me. Since I only get back to the States occasionally, most of my tapes are collaborations through the mail.

Mail efforts, of course, limit the degree of reaction between artists. As I always like to point out, I've been lucky to have worked with some of the *hottest* folk around in home-taping today. Usually any delays (my longest collaboration effort took about 3 months) are due to my inexperience with the mixing controls and EQ on my 4-track. I'm getting better at that (I hope), so the tapes *sound* better at end-run. Someone will get inspired, lay down some tunes to a 4-track, and mix them down to stereo. He then mails them to the other person who lays their tracks down. The final mix is up for grabs. Whoever's sounds better. On my latest collaborations with Harlan Mark Vale, for instance, I did what I thought was the final mix. I then sent them off to Mark for approval and he wound up remixing the *whole* tape. It turns out he was right on the *money*! His mix made it sound *much* better than my original. I'm not a perfectionist, I think spontaneity is *best*. Yet, the mix *is* important. I don't think home-tapers should take a *year* to deliberate and tweak their music. On the other hand, I've reviewed tapes with really *good* music that I slammed because the musicians had taken *no* time to consider the final product. *Especially* if their goal is for someone to *listen* to their tapes.

One thing I'll say, for sure, the collaborative process is *more* inspiring for me than solo studio work.

How did you meet Bret Hart?

You know, that is an *interesting* story. Bret had already *been* here in Korea for about a year or so (of a two or three year tour), when I saw a classified ad in Sound Choice. Of course, I recognized the APO number right away and tracked him down in a couple of days.

We hit it off *right* away. My wife and I went up where he was, met his wife and dog, and got into the collaboration stuff pretty much in just a month or so. We had many different ideas, both musically and personally. Despite different speeds on our 4 tracks, we still managed to get two collaborations out in a matter of a couple of months. I *really* enjoyed Bret's *skills* and his fresh approach to improvisation! It's really too bad (in *my* mind, anyway) that we didn't hook up about a year earlier. He's a *great* player and a great person!

What is your philosophical approach to music?

Yow! This question makes me want to look up something in a reference book. I went through all the phases of the 60s with the rest of my generation. Having a strict fundamentalist upbringing (no



room for change), it was very easy for me to *reject* all things conventional. I went through all the personal challenges involved with substances and creativity. You know, sitting on the banks of the Rhine (ed.: *Main*) River in Frankfurt, Germany, chewing hash, and reading Carl Jung. I then made up my mind (with help from my friends in the Gnu Deli and Transmuseq) that if I were going to be *truly* creative, I had to be *me*. Not what someone else played, wrote, or *approved*. I guess many consider my music and art to be pretty strange. I still get my rocks off on *any* music that is personal, expressive, and wraps me up in it's spell: jazz, rock, country, or improvisation. Mass produced music designed to hit a commercial target - you know, *sales* strategy - belongs on the *garbage* heap, from where it came!

What musical instruments and other equipment do you use when recording or performing? What does your home studio look like?

My studio contains mostly keyboards, synthesizers, and percussion instruments. When I first started my home taped efforts, I was leaning pretty heavily on the presets on my Yamaha, but found that it was pretty cruddy. So, most of my collaborations use *live* percussion (particularly stuff with H. Mark Vale and Mark Kissinger) done at *their* end. My favorite new addition, of course, is the old used Kawai K1. I think the K1, or something similar, is a good synthesizer to start with. I wouldn't mind having a Roland D-50 or D-70 in the next couple of years. I sometimes make heavy use of my effects box, but I don't think I'm really into sequencing or arranging. It's pretty much what comes out of the recording sessions. I usually stick with only 4 or 5 tracks. What does my studio look like? Sort of like a cross betwixt a dining room and a *real* recording studio. We just moved into a decent sized house

(houses over here cost *beaucoup* of money), and I made out like a bandito!

Do you perform live? If so, what types of venues do you play? Do you have an audience in Korea?

There is not very much live work in Korea. I did most of my performance work in Olympia, Washington and Birmingham, Alabama, during the early to mid 80s. I am trying to set up a trip for sometime during December 1992 to January 1993. It probably will be a big ram-jam somewhere in the Olympia area. Playing live again will be a *real* kick for me! If it all comes together, I prefer the smoky little back-room jazz joint type of atmosphere. A New Age coffee-house would do, if you can understand what I mean. The *best* place I've ever played live was a little south side bar in Birmingham, then called The Cavern. The place was mostly a punk hangout, but it had a raised stage and a great funky atmosphere. Davey Williams, LaDonna Smith, Wally Shoup, myself, and about 20 to 25 others tore the place *up*! We did improvisation reading, keyboards, and had just a whole lot of fun!

The Korean audience is not receptive to my style of improvisation. Koreans tend to think along very traditional lines when it comes to music, very form oriented. I've had some Korean students at the house who say that my music *scared* them. Probably because it's totally non-traditional! I *have* had an opportunity to play and sing many Korean songs, and that is always fun, because *everyone* joins in. We even had a traditional drummer come over one night and to play drums against my keyboard. Unfortunately, he wouldn't let it go on tape *because* it wasn't "regular" and he wouldn't want anyone to know he was playing music like that.

What is the music scene like in Korea?

People here are *not* afraid to express themselves, but again, it's always within bounds. Where I grew up, it was almost impossible to get *anyone* to stand up and sing out. Over here all it takes is a couple of beers or a glass of soju, and anyone will stand up and sing with the best of them. The Koreans have a TV show that goes from town to town each Sunday and puts on amateurs. There are no qualifications. The understanding is that *anybody* can try, but they've all got the *same* chance at getting the *gong*! No kidding, if the judges think the person is just beyond repair, they hit the *gong* and you're gone! Everyone takes it in pretty good humor, and surprisingly enough, *lots* of folks make it to the end. This TV show is the feed for an annual "best of the amateurs" night, with real potential for recording contracts.

The *best* group I've seen over here is a group called SA-MUL-NORI. They play mostly percussion and a flute or two. These guys play traditional percussion pieces with all different kinds of instruments (Chongoo, Buk, and Chin) and are *really* impressive. At their concert, they were selling an album, *Red Sun*, they'd made with a German jazz group (whose name I can't remember). At any rate, SA-MUL-NORI *kicked*!!!

I've listened to some neat pieces that Henry Kaiser did with Sang Won Park on Kay-a-gum, and I really liked those. Oriental music is very interesting to me, especially the Bhuddist variety. Bhuddist music, based on complicated extended patterns, *sounds* improvised in many spots, very energetic music!

What is your opinion about the news media, music reviews, and interviews?

If you mean the *regular* news media (newspapers, commercial radio and TV), I've got *no* use for it. The last ten years make it seem to me that Orwell's 1984 is alive and well! I'm not a conspiracy

gain the most respect from me are the ones who aren't afraid to say what they think. Even if I *don't* agree with everything they say. They use their publications to promote strong networking and a healthy variety of interesting things to look at. Music reviews and interviews *can* be a drag. They *do* show that there *are* folks who play music, write poetry, and *think* for themselves *without* the "guidance" furnished by Good Morning, America and others. Though I'm more traditional than I sometimes like to admit, I don't believe *anyone* has the right to inform me of my choices.

The major complaint I have about the underground press is the lack of speed. The major reason I started doing *Improvjazzation Nation* is that I wanted people to know that *even* artists *can* be on time!

HS: What is your opinion of why fanzines such as *Sound Choice*, *Factsheet Five* and *Electronic Cottage* have gone through so many changes recently?

I've a feeling that the fanzines are sort of like computers these days. There is continuous development with new and better products and ideas coming out. I don't think I'd trust a fanzine that had been here for 20 years to keep a fresh perspective, new flow of ideas, and freedom from sludge. I believe the fanzines *should* change hands occasionally, just to keep the blood moving. I think that has something to do with all the changes we've seen in those fanzines lately. I guess that a one and two man operation like *Sound Choice* or *Gajoob* is just too much for the volume of independent material produced today. I believe what we need is *more* quality fanzines, maybe electronic.

Tell me about Improvjazzation Nation. Why did you start it? When did you publish the first issue? How many subscribers do you have? How wide is your distribution (what countries)? What are your plans for it? What does the future hold?

I started *Improvjazzation Nation* last year (1991), because I got upset over delays in the mail out of a couple of the regular fanzines. I called into question my old fashioned outlook of you ought to get what you pay for. The fanzine publication schedules were going about 3 months past the due dates.

I was working on a new draft of a little catalog of Zzaj tapes that I mail out occasionally. I thought, what better vehicle to prove that artists don't always *have* to be late? So, I just *expanded* my catalog, dropped my listings, and put the title logo on it. I still update my catalog every three months or so and it is available for a SASE.

I published the first issue in late summer 1991 and it was a lot closer to the catalog format. I'm not selling subscriptions, as I do mail outs to announce new issues. I only had a few, *very* appreciated, regular buyers for that one, Issue #3, and Issue #4. The page count on the latest issue (#5) is up to 20 pages, that is the limit.

I've been getting *lots* of submissions, but not nearly enough buyers. All I ask for *Improvjazzation Nation* is a measly \$1.50 or five 29 cents stamps. I *still* get all kinds of folks asking for trades on the fanzine. It'll never *be* a big moneymaker. Nor do I want it to be a *business*. Still, I've got to at least come close to covering postage costs, or it may fold at issue #6 (August and September) or #7.

Every issue of *Improvjazzation Nation* has been out by my deadline, if not before. I receive a few regular submissions and generally several new contacts with each issue. I'm still learning a lot (or trying to, anyway) about layout and design. Though *Improvjazzation Nation* will never get to the slick and glossy stage. It's an "over the fence post" chat about improvisers (music and the word) and what they're doing. I like to get reviews of tapes and poetry written by artists about *other* artists, not about themselves. That saves postage and still gets the artist viewpoint out. I'm also

always looking for essays by artists.

What are my plans for the future? Like I said, I *want* to keep it going, but if I don't get a little more support (as cash or stamps), it'll probably fade away. As far as distribution, about 15 states, Italy, Germany, and England are *it* right now!

What is your greatest achievement?

It was getting through 24 years in the military without losing my appreciation for life and the living of it. The key was to get away from the substances enslaving me in the early 70s. You *don't* want to hear about that here, it's too long to tell. Finally, hearing the voice when it speaks! That is how I met the love of my life, Kim.

Any final comments?

Keep on improvising, people!!!

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Sampler '92



Kevin Slick

interview by Bryan Baker

Kevin Slick runs the multi-faceted Nu Vu Du music label, besides being a prolific solo recording artist and a member of the self-styled "trolkfaz" group Neo Pseudo. I talked to Kevin one morning by telephone after a Neo Pseudo performance at CBGB's.

First give a little background leading us up to this point in your recording history.

In 1985 or so I got a 4-track recorder and started making tapes and started selling them through local record stores in State College, Pa. How I first found out about the cassette network was somebody somewhere along the line who got a hold of one of my tapes was writing reviews for Jet Lag magazine and someone from the record store called up one day and said there was this magazine out of St. Louis that had a review of one of my tapes. I was kinda shocked, so I went and looked at it and then started to send more tapes to them and then their reviewer, Brad Bradberry, who also wrote for other magazines, turned me on to *Sound Choice* and *Option* which were also doing tape reviews. And pretty soon, after having my tapes reviewed I came into contact with other people making tapes.

And it's been great. I've found people in Scotland, Canada and Russia to trade tapes with. There's a guy who lives in a place in Russia I can't even pronounce. I can only spell it from the name on the postcard. They're more of straightforward rock band. There's a guy in Scotland I trade tapes with named Alan Davidson who has a group called the Kitchen Civics and they're quite fantastic, very much of a Robin Hitchcock or the Chills sort of sound.

So I've been taping music seriously for the past six years and just started doing it as a full-time event this past spring. Before that I worked in radio as a DJ and a producer.

So all of your stuff was recorded on the PortaOne up until when?

Yeah, up until this Spring when we got a Fostex eight track reel-to-reel which we used to record the first Neo Pseudo tape *World of Symbols*. We're in New York this weekend looking for new equipment and talking to folks.

We lead workshops with Neo Pseudo where the gist of them is to get people into the idea of making their own music and enjoying it. One aspect that I work with a lot is getting people into the idea of recording their own music and putting it out. We're starting to set up ways in order to get people together or network people together to advance that sort of thing.

Some sort of distribution?

Yeah. We travel around a lot and we're looking into ways of possibly setting up our own sort of small distribution service for people that would help get their stuff out.

Does all of this fall under the Nu Vu Du label?

Yeah. Nu Vu Du is the name we came up with that is the umbrella company, I guess you would call it—although it is not much of an umbrella or a company at this point. It's a place where all of our good ideas and intentions go.

How successful do you think you've been with it so far?

I think it's going quite fantastic lately because in the time that I've been putting out tapes I've had them reviewed in a lot of the magazines and I've gotten letters from people all over the world from people who've heard them or seen the reviews or whatever. And as far as what we're doing in Neo Pseudo it's been since May that we started doing this as a full time venture (we've been together for about three years) and it's just sort of solidified more and more these past couple of months. Already we've played at a lot of the top places in Philadelphia: The Chestnut Cabaret, the Northstar Bar. We've just played now at CBGB's here in New York, so it's definitely catching on and people are enjoying.

We came up with a name for the type music that we play. We're calling it "Trolkfaz" 'cos people were constantly asking us what kind of music we played and it wasn't reggae or it wasn't blues or jazz or anything like that the closest things we could come up with between the four of us was tribal folk rock jazz. And then we sort of shortened that into calling it Trolkfaz.

It's kind of a change from what you yourself were doing previously as a solo artist.

I guess it's just the whole aspect of playing out live and having the ability to play live in the setting where we can get people out dancing and participating in that way. And actually the recordings that Neo Pseudo have done are fairly different than what we sound like live. Live, the music is a lot more kicking. It's a lot more quirky and bizarre. It's definitely more subtle and smooth on the recordings; but part of the reason we got the new 8-track was so we could get our recording to sound more like the live shows or even record live shows.

And I still do a lot of different stuff myself. To me it's just a different aspect to what I'm doing, 'cos I'm still doing my solo recordings and that sort of thing. Plus the Neo Pseudo tapes are mainly done live in the studio with not a whole lot of overdubs, whereas my solo work is very heavily involved in doing overdubs and working on trying out ideas for sounds and things like that which should start to show up on the new Neo Pseudo recordings we're working on now where we're not renting time.

Just the other day I was working on what you might call a short guitar solo which is actually more of just a soundscape that is only about 45 seconds long that I spent about four hours playing around

CONTINUED ON PAGE 66

CATALOGUE 1991 MINOY SOLOWORK

Recordings of MinoY Solowork's music

1. KILLER'S KISS
2. TEMPEST IN A TEACUP
3. LIFE OF THE LIFE
4. MEDEA
5. AMAZONIA
6. THE ART OF EGYPTIAN BATHING
7. SPRING CAN REALLY HANG YOU UP
THE MOST
8. FIREBIRD
9. PASSAGE OF THE MIGRATORY BIRD
10. NOSTALGHIA
11. AWAKE (A DANCE FOR IRELAND)
12. THE FLAVOR OF ACID ON ICE
13. PARALLEL WORLDS
14. THE INSOMINIAC'S HALO OF WORMS
15. PHYSICAL RADIO
16. CULTURAL CRIMES
17. NATURAL RHYTHM
18. I CAN'T EVEN TALK ABOUT IT
BECAUSE I AM LIVING IT

THE WELL-TUNED RADIO (C-60x3)

19. STATIONS ONE AND TWO
20. STATIONS THREE AND FOUR
21. STATIONS FIVE AND SIX

22. ICE CREAM MONEY

THE SUMMER NIGHT SINGING SKIES SINGING EYES TRILOGY (C-60x3)

23. THE CARETAKER OF DENIAL
24. A FEW FORMALITIES STILL
ACCORDED HUMANS
25. SURPASS AND OVERTAKE

26. NOT KNOWING WHAT THUNDER COLLECTS

NUCLEAR SWAMP (FOR ARLEN) (C-60x2)

27. PARTS ONE AND TWO
28. PARTS THREE AND FOUR

29. ALWAYS SAY NEVER
30. LATE AUTUMN
31. VACATION DREAM TENSION
32. RULES OF THE GAME
33. TIME IS DYING
34. RADIO SADDAM
35. ALL MY HUMMINGBIRDS HAVE ALIBIS
36. BEARS WEIGH THE SAME AS SNAKES

SOUND PROOF (C-60x3)

37. SP = X-1, SP = X-2
38. SP = (X-3)², SP = (X-4)³
39. SP = (X-5)⁴, SP = (X-6)⁵

40. TESSHŪ



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Loving Calvin

the Interview

by Ashley Allen

I first came into contact with Love, Calvin while soliciting submissions for compilations for Porkopolis in the Factsheet Five musical notes section. Scott sent me a copy of Portrait of Flesh and I became immediately entranced. Love, Calvin appears on the Porkopolis comps probably more than any sole contributor, myself included. There have been a couple of times where I had written to Scott and said, "You must have written this song about this or that situation which coincidentally happened to me." But, in fact, it was simply pure Calvin. It's now been 4-1/2 years since I got acquainted with Love, Calvin and hopefully through this interview you'll gain some insight and see what you've been missing all these years.

Tell us about yourself.

Well, I'd like to tell you about myself, but I don't know where to start. I guess I'm the man who invented the scrotum sandwich, I'm the guy who used to sit in my car in the graveyard with friends and drink and listen to music until it was decided by the law that sitting in graveyards is satanic, ya know. I'm the square peg everybody always talks about. Everybody calls me Scott, but my given name is Chainsaw. My mom has a weird sense of humor. I live in the basement of an old church. Woodstock. . .

How long have you been involved with music?

I've been involved with music ever since my grandmother put a record on the player and started it spinning. I was more fascinated with the motion of the platter than the music. Maybe that's my problem now, I'm too busy watching things spin.

When did you realize that you wanted to express yourself by writing your own songs?

It just happened, blame someone else.

What's the difference in the way your material sounds now as opposed to the first things you ever recorded?

Well, I think my songs used to be much more innocent. I think the fewer preconceptions you have about how something should sound, who you want to appeal to, etc., the better off you are.

How do you record and what do you use?

I usually drink large amounts of coffee, smoke a lot of tobacco and wear headphones. It helps.

How many songs have you written and recorded?

I don't know. Three, four, two hundred. I sing a lot in my car. It's embarrassing when someone sees you. I've written enough songs to fill a small bathtub. Did I mention I invented the scrotum sandwich?

What do you feel is the best thing musically you've ever done?

Oh, I like some of the acoustic shit I guess. Um, I wrote a song called "The Art of Killing" an instrumental that I like. Secretly, "Diseased Birds" and "The Cheese Meister" are sort of autobiographies, but then they don't count. I guess one of my favorites is "Every Skull" from *Love Songs*.

What do you write about?

I write about weight lifters and I write about Jesus occasionally. I write love songs disguised as elevator music. Sometimes I write about things that bother or upset me and someone says, "I can't understand a word you're saying." Oh well.

What about Jesus? You seem to be acquainted with the media surrounding him. Is he getting a bum rap?

Well I'm sure there's lots of people who affiliate themselves with him who actually belong in insane asylums.

What about the "Satan-Ago-go"?

You're referring to a song on *Mr. Joy*. It's a place where everyone gets what they deserve, not in an evil and cruel way, but maybe it's a hell with a sense of humor. Don't forget your pogo stick!

How many releases do you have out and what are they and when did you do them?

There's a few: *Love Calvin*, *Now What?*, *Pretty World of Ugly People*, *Diseased Birds*, *Portrait of Flesh*, *Mr. Joy*, *Love songs*. I started somewhere around 1986 and this is what, '91?

How did you come to release a Love, Calvin cassette?

The name was inspired by Calvin Johnson of Beat Happening who used to write letters to a friend and sign Love, Calvin. Then I wrote some songs, threw them on a tape, and an anti-star was born.

What do you think about this whole underground tape thing?

It's a great means of communicating with the dead. Actually, it's great, we can't all live in the light and breath the same air. Without underground music, film, art of any kind, we'd all be wearing business suits and eating sushi, whatever that means.

You know people because you work and deal with them everyday. What do you think?

I think everybody needs a long vacation.

What inspires you?

I'm inspired mostly by behaviors that I observe. Occasionally I'm inspired by books, film and, rarely, if ever, by drug-induced states. Recording is a way of life for me. It's a document of time and feelings and, as far as I can tell, it's just a part of my personality. Is that dumb enough?

Have you ever tried any big record companies?

No

And childhood to present, what music did you listen to?

Well, I suppose I listened to what most everybody did. Beatles, Bowies, Iggy, Elvis, and Petula Clark. Then there was the Buttholes, Eno, Alice, and Buffalo Springfield. Let's not forget groups like Magazine, Frogs, Shriekback and Tom Waits. I love Tom Waits and the Residents. I wasn't much help chronologically, was I?

Tell us about playing in front of people vs. recording.

When I play in front of people it's usually a participatory thing. Everybody takes a turn and no one gets hurt. To me, recording is much more functional because you don't have to deal with an entire band, you can do exactly what you want and you don't have to try to get other people to understand what you would like them to do, or how to play something that you hear in your head.

Tell us something about the place you live.

I'm from a town called Huron. I've never been any place where people have such a staring problem. Personally, I think it's the drinking water. It's a small town, what do you expect when you live in South Dakota? I guess you could leave your door unlocked at night if you wanted to. It's a wonderful life. . .

How do you view yourself?

I'm still trying to figure that one out. I'm not sure if I'm a bitchy old housewife or a part-time comedian. I guess I'm just a guy who thinks too much. Or not enough.

Any plans?

Sure. I plan to buy a chopper and cruise around the country. Right now I'm working on my bathroom, having the walls texturized. Sounds exciting doesn't it? I'm reading the book *American Psycho* and just finished watching *Wild At Heart*. I wrote a song this morning called "I Don't Have Much Time."

Any last words?

I want say hello to Brother Theodore whose voice I used on breaks between songs on *Love Songs*. I also want to encourage people to do music of their own, but stay away from the mainstream if possible. Also, when in South Dakota, bring your shotgun and fishing pole, and maybe your own drinking water.

To get in contact with Love, Calvin (Scott Johnson), write: 920 Nebraska SW, Huron, SD 57350. A highly recommended compilation of some the best from Love, Calvin can be had for \$5.00 from either Scott or Ashley Allen's Porkopolis (PO Box 3529, Cincinnati, OH 45201). Ashley says to try Scott first, in order to encourage him to continue.

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When did you start writing poetry and how has your writing progressed over the years?

I remember in the sixth grade stumbling across poetry. I can't remember if we asked to read anything on our own, or how it happened exactly. I just know that one day I opened a poetry book and actually found myself reading it. I was moved by the poem I was reading which was a patriotic poem full of stars and stripes and stuff. It was moving and that was the point. And I thought right then that I was going to write this

kind of thing.

So I wrote on my own and started out like most people with simple rhymes with pretty surface themes. I was very young. Gradually over the years my writing evolved to have more depth and I experimented with more styles and eventually allowed myself the freedom to write about any subject that I chose. It didn't have to be a poetic subject. I decided I could do anything in poetry.

I know that in addition to the books you've done you've also done audio sound recordings. I'm looking at an audio tape Ghosts In the Rain with music and effects by Ken Clinger. Tell us how you came to do this project.

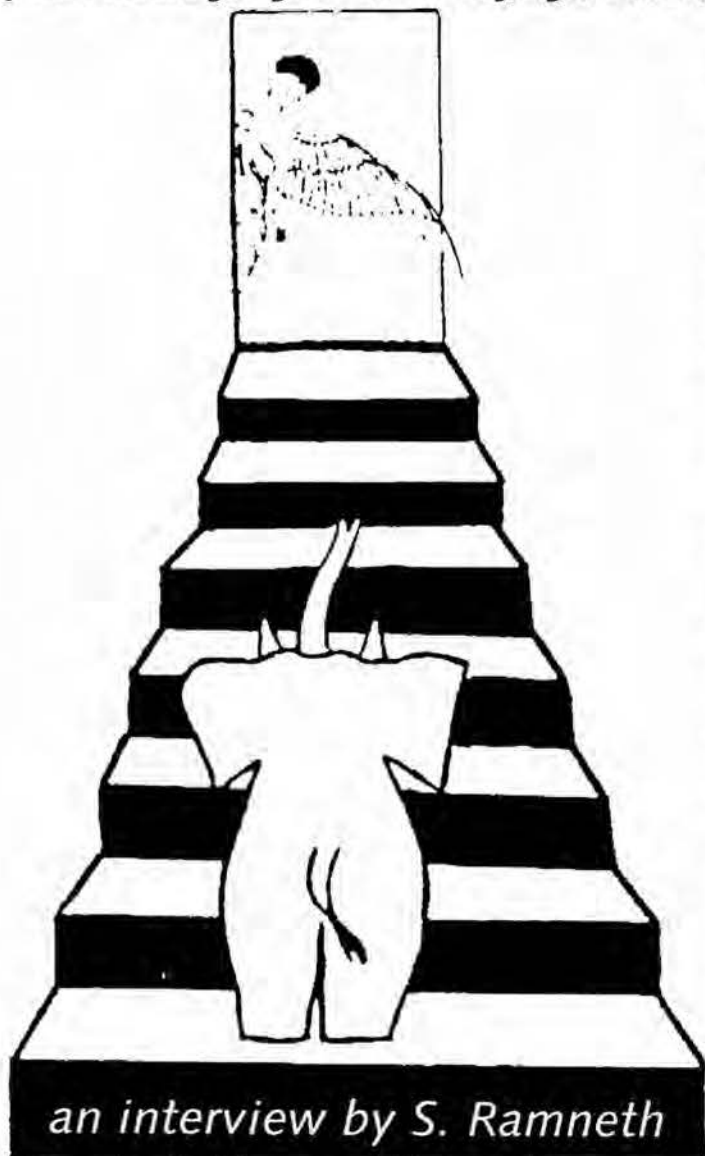
In 1983 I decided it would be a great idea to have a taped magazine. To have poets, musicians and storytellers; to have all creative audio arts involved in the sanctuary of a magazine with artists all over the world sending me their contributions on tape and then I would pick the best from these tapes and compile them and then send them out into the world in a form as Sanctuary tape series. So through the literary grapevine and contacts with a few musicians I was able to get contributions from five or six countries right away.

One of those contributors from the very beginning was Ken Clinger. He was coming to me from California then. I really loved his music. He had something, I thought, which was really special. He had a sensitivity. Many artists coming my way had a lot of talent, but Ken had this extra ingredient.

So somewhere along the line he had read some of my poetry and he wanted to set some of it to music and I thought it was a great idea. And we started feeding each other back and forth with material. Sometimes I would set words to his music, but more often he would set music to my words. And we've been working together off and on for about eight years now, I believe. The tape *Ghosts In the Rain* is a collection of some of what we think are the better pieces we've done together.

Have you worked in collaboration with any other artists?

Yes. Over the years I've tried working with several artists and have enjoyed each one. Lenny Bovay which was a whole different style. He was more of a punk rock type. Ken & the Zantones. . . There's one I'm really excited about now. I'm working with musician Jiri Jirasek who goes by the name Cosmic Trend and who is originally from Hungary and has a studio in Canada. He's a very talented musician whose work is more toward the New Age. Our collection is called *Elephants and Angels* which also has a book and original art and



Belinda Subraman

Elephants, Angels & Gypsies

is extremely professional all the way.

It seems to me that you like the idea of poetry combined with music. Do you like this because it enhances the poetry that you write, or maybe because it brings different artists into the fold?

It's a way for two artists to come together and accent each other. To strengthen each other's work. It's a special way of sharing and adding something to your own work and at the same time benefiting another person. All parties benefit. Hopefully the musicians who are not also writers like having these words that they like with their music; and I, who am not a musician am very happy to have these musicians who are able to do this talent that I don't have to strengthen my own work.

There is a lot of concern in literary circles about the decline of poetry. Do you think that this is, perhaps, a good way of reaching a larger audience with combining poetry with music?

I haven't really thought of it that way, but I guess it would be a good way of doing this because you don't have to expend a lot of mental energy to listen to music – though you can. So, yes, you may reach people who might not normally listen to poetry and they may get something out of it and it may open a door for them. That's a possibility.

You mentioned you work with different musicians and that they all had their different styles. Do you think your poetry fits a certain kind of music better than other kinds?

You see, I have so many different styles and write about so many different things I'll always have a certain set of words that will go with any kind of music. That's the truth. When I was working with a more punk musician then I gave him my more punk sort of work, ya know? More brazen and down-to-earth, perhaps. Whereas this newest collection coming out will have a new age sort of age, but it's also down to earth. It's not going to be all dreams in the clouds. It's going to have a little sex, a little bit of every day life.

I'm looking at the titles of the pieces in Ghosts In the Rain. And just like you mentioned there's quite a variety. There are exotic sounding titles "Big Gully," "Mystic." Their are spiritual sounding titles like "Imagination," "Spirit," "Meditation." And I also see something interesting, intriguing – possibly a little kinky: "Sex and the Amoeba."


Sex and the Amoeba

Man understands his connection to the stars
As much as an amoeba understands a human.
Amoebas must sense
Humans are not consistently wet enough,
Or still enough
To foster a satisfying exchange.
We, on the other hand,
Leer at them through microscopes,
Watching them mate;
But they don't stoop to notice,
Any more than we would
Under the misguided eyes
Of another world's God.

It seems to me, though the title is suggestive, that in the poem you are saying our concepts of God or our ideas about the stars all depend on who is speaking and the point from which they are speaking.

Certainly. It reminds me of a joke. There was this bald headed man with a frog stuck to his head and he just couldn't get it off. So he goes to the doctor and the doctor looks at him and says, "What seems to be the problem?" And the frog says, "I seem to have something stuck to my back end!"


You may contact Belinda Subraman c/o Vergin Press, PO Box 370322, El Paso, TX 79937, for information regarding the above mentioned Ghosts In the Rain with Ken Clinger, and Elephants and Angels with Cosmic Trend. Also available is a new collaboration with British artist Gypsy called Retarded Pizza Pirates.



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I thank God Chris Ballew sent me his new tape Lint Cake. I would often slip a tape he was involved on with a band called EGG entitled Smell Me Fist and just revel in the infectious melodies and tight-knit band chemistry of the songs. When Chris renewed contact from the other side of the continent, I was curious about what was going on. And this is what I found out. . . .

When did you start taping?

I started taping in second grade when my best friend and I began a "radio show" on cassette called *The Bear Show*. It was a call-in talk show (AM Radio style) we made on a little Sony deck and we even had a little stuffed bear for that authentic feel. Later, I began putting music from my dad's guitar onto one deck and playing that into the mic of another while adding sound with Dan Thiele, the brother of my "bear" friend, on drums, who is still my partner and plays drums in our new band CREEPY STICK.

Why did you start in the first place?

I guess I started just for the thrill of hearing sound I had made come back at me on tape and receiving that sound instead of playing it.

Were you in any bands early on?

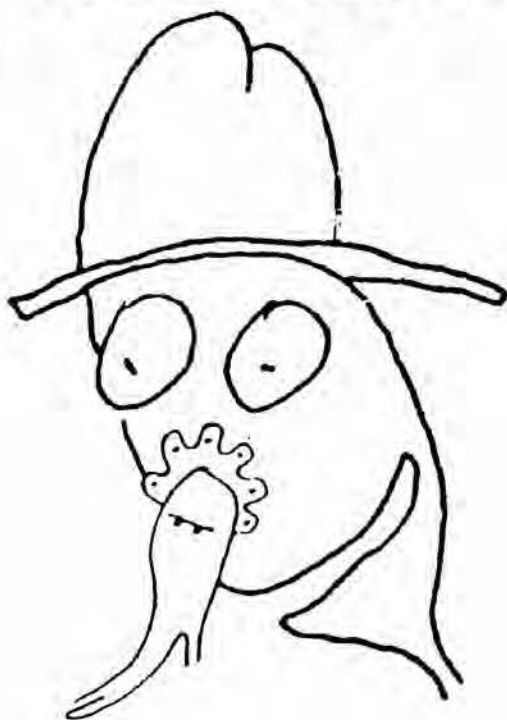
David Thiele, the child drummer, and I started DAVID AND THE OVERTONES when I was 10 and he was 6. We made tapes on drums (Sears Denim) and an upright piano and we even had our own theme song! This was pure fun.

Then there were a couple of punk bands in the 70's in High School with my buddy Dale Peyser (who was later in EGG). Then Ska was in our heads. Then keyboards took me on a new wave odyssey and finally I re-discovered guitar and began a band in New York at school with Dale and two New Yorkers. One was Phil Franklin who would be the drummer in EGG. By this time I was all songs. But they were fantasy songs – none written about anything close to me, All from some alien perspective, based in rootsy rock and roll.

Tell me about EGG.

Phil and I moved to Boston and began EGG as a street act. I had a little Sears guitar (we like Sears) and a mouse amp and he played the suitcase. He carried his little trap set in as a bass drum. We had traveled across the country after college, living in a small, brown hatchback and playing on the street.

Chris Ballew



interview by Bryan Baker

How did you like that?

We really flourished on the sidewalk. We got the feeling right away for what would make people listen and what wouldn't. I would recommend a street gig at least once a month for *anyone*. It's free, no cover charge (unless people wish), grannies to babies can dig it and it's free publicity.

What did you do when you weren't playing on the street?

While on the street we were seen by Billy Ruane, who was the ring-master at the Middle East, a showcase type restaurant and bar with a club in the back. They put on the best shows I ever saw in Boston. So we played there when we weren't in the Subway, adding Dale on bass.

How did you come up with the name EGG?

The name EGG came from Mike Dwyer, an artist we worked with. We were all artists' assistants for the same artist and we had access to a wood shop so we started our own collective called EGG. We had a one page double-sided 'zine called EGG so the natural thing to do was to call the band EGG as well.

Was there any sort of guiding theme to all of this?

The guiding theme was definitely FUN. For a long time, songs were pouring out of me that were fun to play over and over. I judged a song by how many laughs it got. We were like a musical stand-up comedy troupe. We would do the same act in clubs that we had already tested out on the street.

Unfortunately, we didn't do a lot of experimentation. I wrote the songs and showed them to Phil and Dale, and in retrospect, I was too dictatorial about how I wanted them to be played. Our favorite way to release tension was late night mid-Summer on-the-street drum-jams. We would haul out all kinds of noise makers – including Mike's car and huge cardboard tubes – and go bananas.

Was EGG's demise an amicable one? For some reason, I get the impression that the split was done under some sort of duress. . .

We played on for two years, and, as the street gigs became less spontaneous and my ability to write songs began to dry up, we started to stagnate. But we didn't take notice of it at first. We kept getting gigs and playing out, doing the same songs over and over. It was like making the same sculpture

over and over and over. We never saw the obvious solution of making the band a democratic scene and giving up gigs so we could relax and approach it a new way. The fun is in creation, not repetition, of the product. But having not realized this yet we continued to play and after frustration became boredom, we broke up.

Did you take a break from recording (or other activities) after the end of EGG?

I have never taken a break from recording for more than one month. It's amazing to me. As surely as I eat and breathe, I record. There was a time after EGG when I was recording too much. I like the sensation of recording so much that I would do it even when I have nothing to say. I've learned to hold off and develop an idea somewhat before I put it on tape now. The result is a sense of accomplishing a goal and achieving a successful recording. But with no goal in mind I could fiddle with the same two tracks of improvisation for weeks without any satisfaction.

So what comes after the EGG?

After EGG, I thought of myself as a "solo artist" and recorded demos of my old songs that never made it into EGG.

How far did that go?

That never went any farther than my bedroom. I went through the "dark side of the force" period for a year where my songs were depressing and ugly both musically and subject wise. Rape and torture were the themes along with suicide and distrust of hippies.

All this time I was able to get together with Dave Thiele for a week or two each year to record. These sessions saved my music. It was my only chance to bounce off of someone else. Later, I got a house with a basement and that was the best move ever. We would invite people from other bands in Boston over and spew out whatever was on our minds. Dave from the VOLCANO SUNS came a lot, Andy from SORRY, Greg from THE SKIADELICS lived there (a single-stringed ski instrument that change my life) Phil from EGG was over a lot and Mark Brooks, a jazz bass and piano player who showed me all kinds of new music I never knew existed came too. Mark Sandman from MORPHINE also came and showed me the wonders of the "tritar" and African pop.

So all this exchange was great for all involved. We played out as DOWN and LOUD SUE and Mark B released two jams on a record called BALLS. This jamming was a very freeing experience for me. No expectations meant concentrating on the *doing* of music and drew attention away from the results.

Tell me about the "Lint" project.

Lint Cake is a collage of 30-second to 2-minute ideas. I was still recording after I moved home to Seattle, two years after EGG, and losing the satisfaction the basement brought when I realized that all along, no matter if I was writing songs or screaming my head off on a shitty basement P.A., there were these small, short, windy, little instrumentals coming out of me. So I paid attention to them and started developing them as an identity. I focused on something I had always done, but classified as second class to songs.

Putting *Lint Cake* together was a celebration of recognizing those little jams and the pure fun of spontaneous splicing of tape. All the music on *Lint Cake* is new — made since I got

back to Seattle. The fun took over and I just let the final product have a life of its own.

I wasn't in total control of *Lint Cake*. Even though I released the second draft, it still sort of made itself. But I trust what I did because it was effortless and free. I want to work more on this format so that eventually the fun will accompany a well-conceived and infectious series of instrumentals. *Lint Cake* makes me very happy.

So far *Lint Cake* is just me. I wanted to do it alone so I was totally free to construct it. Collaborating requires slowing down and accepting the input of others. That is the way to work that I enjoy, but this way was more personal.

What are you doing now?

And now there is CREEPY STICK! David Thiele, the lad I grew up with, is on drums; and I have developed a 3-string basitar modeled after Mark Sandman's tritar. I modified an old Truetone that Mark sold me so it sounds like a bass and plays like a guitar (see illustration). And David is becoming a great drummer too. Without an idea of how he should be playing, he has developed his own unique mastery of the skins. He plays them like a lead instrument or a voice talking sometimes.

Improvisation leads to songs, and freedom is the key ingredient in this cake. We want to round out the sound with a clarinet or trumpet or sax or all three later when we find the right person. For now, I play clarinet on tape. We are releasing a tape soon of older material as a starting point. We improvise all the time into a dictaphone recorder (sounds a lot like 1975) then develop what we like into jams to be played on stage and street.

Dave and I are also backing up a friend of mine from Boston named Will Kitchen. We don't have a name yet, but we got some swingin' Texas happy cactus music that you will hear soon.

Any future plans?

The future is excellent! Dave and I are finding the sounds that hung in the air when we were 10 and 6 are our identity. We are finding our unique sound quality. The satisfaction in being able to wear the sound you make like an individual coat of arms is very exciting. And being able to realize this with the same person I began making music with is like coming full circle. A complete feeling. I'm not totally down on what I did in EGG, but the music we are making now is truly who we are and being close to that creativity is electric.

Why is making music so important to you?

Above all, I think that music should speak about who you are. Music, and cassettes in particular, are like little time capsules to me. You shoot them out all over the place and speak to many more people than you could with one mouth. In that way the sound must be individual to be received by someone else. If the music shows thought, choice and personality that is unique (not necessarily original) then I like it. That is someone talking to me with music, and if there is care in what is being said, there will be a message for the listener.

You can contact Chris Ballew by writing 170 11th Ave. #103, Seattle, WA 98122.

Techno Babble



RETUNING THE POLY 800 MASTER OSCILLATOR

Now that the classic Poly 800 is nearly a decade old, master oscillator drift is probably a problem many of you may experience. Luckily it is a simple matter to retune the master oscillator. Remove the screws that hold the top and bottom halves of the Poly 800 together. Then remove the top half being careful not to strain the wires that run between the circuit boards and the controls. On the main circuit board is a metallic (usually silver) component measuring approximately 1/4" x 1/4" x 1/2" with an adjusting slot at the top. Congratulations, you have found the master oscillator! Set the master tune slide control on the top of your Poly 800 to the center position. Now, using a non-conductive tool and a quality tuner hooked to the output jack of the synth, tune the master oscillator via the slot to the desired reading on the tuner. This simple task saves both money and down time that would otherwise be spent at a service center.

Henry Schneider is the former president/editor of the defunct Poly 800 Users Group. He still answers Poly 800 questions and has Poly 800 manuals, patch tapes and other Poly 800 memorabilia for sale. Contact: Henry Schneider, 210 Woodcombe, Houston, Texas 77062, USA; phone: (713) 486-0194.

Please send us your "Techno Babble." Have you discovered something that makes your recordings sound better, run easier; technical notes not found in the manuals; unique sonic techniques and manipulations? If so, we want to hear about them.

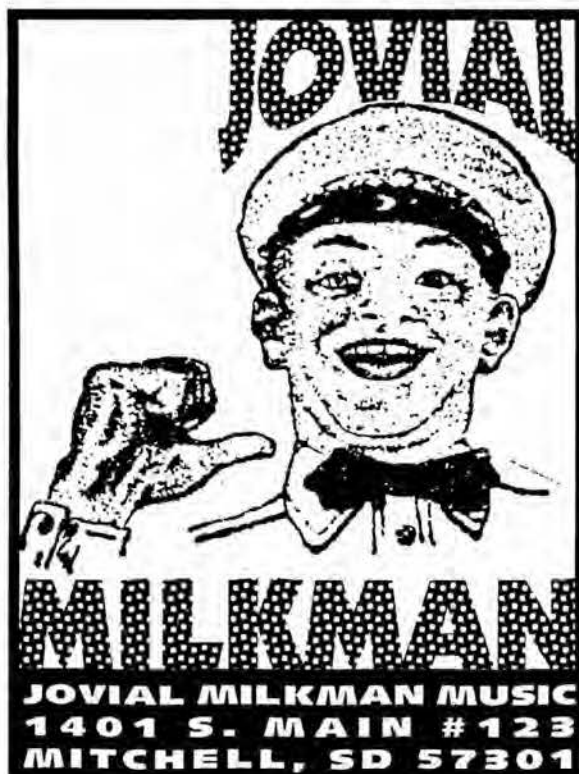
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REVIEWS

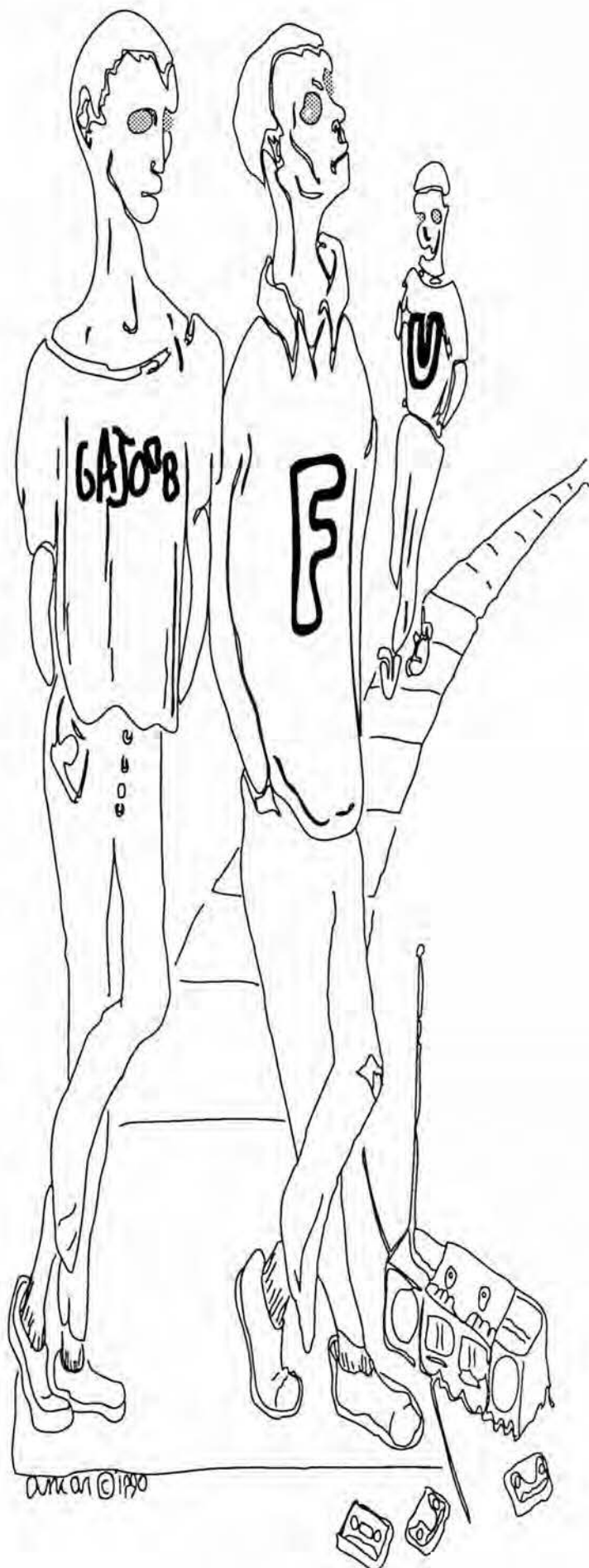
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GAJOOB produces a weekly radio show which features heavy airplay of independent recordings of all genres. Playlists are sent monthly. We'd love to receive all kinds of inventive sound bites, such as station IDs (our call letters are KRCL 91FM in Salt Lake City), short thoughts on recording why's and whatever's, etc. Let us hear from you!



ACUMEN

Think

This band has a great knack for vocal melodies, layering them with a wide variety of techniques, complete with (at times) somewhat overwrought pontifications and "lonely boy searching for an answer" themes. For some reason, musically, I'm reminded of the Moody Blues, albeit with a much heavier folk influence. The great Moog (or one of its many offspring) even turns in a nice solo on "All I Know." Standout cut is "Big Out West," which seems to realize it has a great vocal chorus hook and proceeds to repeat it over and over. [Holographic Records, c/o James Smfarnas, 5658 Kirby Ave., Cincinnati, OH 45239, USA; 513-542-9525] —Bryan Baker

CASSIE ADKINSON

Not Just Anyone

On this tape, Cassie sings songs she's written, along with one by her Grandma and several by producer Marc Haney. You find a lot of tapes like this in religious-oriented book stores. Tapes by church-going people singing about church-going things, complete with simple, cliché-ridden love songs. The better ones are able to pull it off on occasion, and Cassie seems to do that a time or two here. My favorite of the bunch is "A Match in the Wind." [\$5.99 or trade request/ PO Box 16170, Salt Lake City, Utah 84116, USA] —Bryan Baker

MATTHEW ALEXANDER

April Heart

An easy-going collection of country songs tinged with a light-hearted bluegrass feel and soothing songs from the heart. Producer David Floyd has fashioned a very clean acoustic sound for Alexander's songs whose style reminds me of James Taylor. Intelligent song selection goes a long way in making this feel like a complete album, from the tender "Saving Savannah For You" to the bluesy comic romp of "Laugh If You Want To Laugh." Matthew Alexander sings of the joys and pains of living and coming out of it all, grateful for every moment. [\$10.99 Cass, \$15.99 CD or trade request/ Caravan Records, PO Box 31293, Charlotte, NC 28231-1293, USA] —Bryan Baker

AMENOPHIS

An obscure German progressive band from the early eighties, Amenophis was the trio of Stefan Rössmann (drums, keyboards, synthesizers, acoustic guitar), Michael Rössmann (electric and acoustic guitars, keyboards) and Wolfgang Vollmuth (bass, acoustic guitars, keyboards, vocals). Recorded in France in 1983, *Amenophis* features energetic and stimulating melodies, beautiful acoustic and electric guitar work, and elaborate arrangements. To test their equipment and the studio, Amenophis recorded five short "acoustic" tracks (2 to 4 minutes in length) composed by Stefan about Paris and French culture. *Musea* included these excellent extra tracks as a bonus, as well as the original cover art work and an extensive 12-page booklet with band history and lyrics. Listening to Amenophis' music is like watching the play of colors in a soap bubble. The continuous shifting of moods and tone colors is brilliant, seamless, and a pleasure to experience. Kudos are due to *Musea* for discovering and bringing this unappreciated and captivating progressive band to worldwide attention. [*Musea*, 68 La Tinchotte, 57117 Retonfey, France] —Henry Schneider

AREA 51

Biscuits-N-Gravy

Area 51 take their name from the supposedly top secret location where the government has been stashing aliens. One song on this tape, "Men In Black," sort of makes an obligatory nod in that direction, but mostly Area 51 is a real good time, high energy rock band with youthful punk gusto, full of dreams of fast cars on the boulevard and adrenalin surges, continuing the tradition set with their first tape *Just Say Fuck*. Drummer Marky Holmes propels this band in fast forward, and the band is up to the test. Yeah!!!! [\$5 (comes with stickers)/ 2813 Oasis Cir., Henderson, NV 89014, USA] —Bryan Baker

ARMADILLO X

Postcard Funeral

Low budget distortion box guitar, sort of spacey at times as the chords crunch and mangle together. That's when it begins to work. The mumbled, bored vocal presence doesn't work most of the time, however. [Robert Stiles, 142 Powel St. SE, Atlanta, GA 30316, USA] —Bryan Baker

ATHEIST

Unquestionable Presence

Thrash metal. I've heard worse and I've heard better. [Metal Blade Records, 18653 Ventura Blvd. #311, Tarzana, CA 91356, USA] —Bryan Baker

AUDIOAFTERBITH

Commblne

For the most part, this is the one-person endeavor of P. Scott Makela. A conglomeration of heavy electronic beat, funk, rap and industrial. Sometimes I'm reminded of bands like Depeche Mode and sometimes I'm reminded of bands like Skinny Puppy. But at the same time, Makela often sings in a style that must be inspired by old funk and soul records (while slapping on the obligatory industrial affectedness). It's a combination that works, making this a powerful release. [Emigre Music, 4475 D Street, Sacramento, CA 95819, USA] —Bryan Baker

AUTUMN

Wings Are Growing

Melodic, rather orchestral new wave industrial (circa early-mid 80's) pieces whose originality comes from its chorus of singers, effectively switching focus from one piece to the next. The lofty-sounding piano chords that proceed a couple of the cuts remind me of Japan's Jack OrJive. [DM5/S-Meta Tapes, c/o Manfred Chmielewski, Zur Burgmühle 5, 4050 Mönchengladbach 3, GER-MANY] —Bryan Baker

BACKYARD MECHANICS

Heads/Tales

A collection of poetry and prose set to music and sound effects. My first time with a spoken word release, and I was mighty pleased. There is some very talented writing involved here. The tape begins with "Serving Stillness," an S&M fan's delight with a turnabout ending. "Gordy" talks to a picture of John Lennon at a party. "Packets" has another great surprise ending as well, very entertaining. The tape ends on a dramatic note that I will not give away. Send for it! [\$2.50/ Burning Press, PO Box 585, Lakewood, OH 44107, USA] —Russ Stedman

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CHRIS BALLEW

Lint Cake / Good Time

It's a joy to hear Ballew's flirtacious guitar work again. He was in the Massachusetts street band EGG [see interview this issue], whose music was firmly song-oriented with strong hooks and catchy songs. This tape is more exploratory, which shouldn't elicit any "oh, no"s from the pop crowd 'cos this is full of little gems, although, obviously, Ballew is doing some serious sonic searching along the way. The main instrument is acoustic guitar, and it's put through quite a few paces, while maintaining a hold on melodic content — somewhat similar to Stegor [reviewed elsewhere in this issue]. The last piece contains a plaintive, echoing sax line that I really enjoyed. I recommend this tape and look forward to see further developments, as this also seems to be a "work in progress." [\$3.00/ 170 11th Ave. #103, Seattle, WA 98122, USA] —Bryan Baker

BAMBOO CATHEDRAL

The Wonder of It All

The debut release by one-man composer/performer Michael Engebretson's Bamboo Cathedral focuses on a theme of "mystery and wonder." For the most part, this takes the form of minimal synth constructions and electronics, favoring simple (when present) melodies. Bamboo Cathedral's use of space is especially evocative. I also liked the odd piece with voice and story about the wondrous aspect of the universe — very childlike and fun. [\$5.00 or trade request/ Globe Music, c/o Michael Engebretson, 1855 Strong Ave., Beloit, WI 53511, USA] —Bryan Baker

THE BARNIES

Assume Vast Proportions

Adventurous pop music in the spirit of groups like the dB's and The Pixies. "Uncle Wiggly," "I Don't Want to be Friends" and "Turn Around" are the standouts — and seeing as how there are only five songs on the entire tape, obviously this is a very strong release. Excellent songs with a fresh take on modern rock. [\$5.00/ PO Box 441507, West Somerville, MA 02144, USA] —Bryan Baker

THE BARNIES

Assume Vast Proportions

Pete would take the paper Avram's songs were written on and use it as kindling for fires until Avram found out what he was doing and started writing mean songs about Pete's family. Soon Nathan stepped in and convinced them to attend an EST seminar where they could learn to channel their anger constructively. At the seminar they met Tony, who amazed them because he was more malicious than both of them put together and his Adam's apple was shaped like a starfish. Formed a year ago, The Barnies have been playing in Boston clubs and recording in New York. The result is this cassette of adventurous pop music in the spirit of groups like the dB's and The Pixies. Rounding out the original trio of Avram Infinitum (guitar, vocals), Peter Sutton (bass, vocals) and Nathan Logus (drums) is new lead guitarist Anthony Fuentes, most recently of the band, Horseheads.

MATTHEW ALEXANDER

April Heart

Those who go to the effort to record independently are doing it for the love of the music, not for the dollars. I am a great believer in the artistry and craft involved in songwriting, the melding of music and lyrics. I once heard the definition that a good song is like a 3-minute movie, filled with visual images and movement toward a climax, lyrical and musical. I recently played "Just Like a Woman" by Bob Dylan after not hearing it for about ten years; it is still as fresh and important a song and record as ever, as close to perfection that I've ever heard. And it works as a mini-movie.

JOHN BARTLES

Unknown Shit

This is a sort of "Best Of" tape that John put together for Hypertonia. The emphasis is on his more obscure stuff. As you can see, there's no songs from his well-known *Orange Album*. One side of studio stuff and one side of live stuff. Bartles' work is consistently on the mark, humorous social satire, with a blues rock punch. [\$5.50 or trade request/ Hypertonia World Enterprises, c/o Jan Bruun, PO Box 4307, N-5028, Bergen, Norway] —Bryan Baker

BASTARD FINDERS

For the most part this is an overly long foray into improvisational percussion and effects jams with other elements such as vocals and guitar creeping in now and then. The final piece, the beautiful "Zeromusic Part II," has David Barnes playing a hammer dulcimer and feels out of place. [Barnzstuff Music, 506 So. 48th St., Philadelphia, PA 19143, USA; phone: 215-474-4624] —Bryan Baker

BAT LENNY

Quasi Quo

A tape of strangely furtive, somewhat quirky musical electronic pieces. Excellent use of analog synths and vocal processing. Different than many other tapes I get employing these in that the pieces on this tape are fully realized and extremely varied (it helps that they treat you to different sound sources as well (voice, guitar, percussion), as opposed to the noodling with bleeps and whooshes you are stuck with on so many others. Highly recommended. [\$5.00 or trade/ Tim Id Productions, PO Box 47474, Minneapolis, MN 55447, USA] —Bryan Baker

BAT LENNY & LIMPID GREEN

Stream of Unconsciousness

This is comprised of spoken word pieces done back in 1977 - 1983 when Bat Lenny called themselves Limpid Green, mixed with dreams, stories and music pieces recorded from 1983 to present. The tape contains outstanding dreamstate pieces employing electronics, voice processing, percussion and synthesizers. [\$5.00 or trade/ Tim Id Productions, PO Box 47474, Minneapolis, MN 55447, USA] —Bryan Baker

FRED BECKER

Inner, Stellar

Fred Becker drew his inspiration for the music on *Inner, Stellar* from his work on both the Space Shuttle and Space Station programs. His debut CD is a digital remixing and re-recording of his 1989 cassette release of the same name plus, additional music. Fred's use of his Synergy and analog synths imbues his music with a late seventies ambience. After a few listenings I found the music growing on me. The only drawback, albeit minor, is that Fred does not substantially vary his sound colors from piece to piece. His beautiful, floating music and pulsating ostinatos take you on a gentle journey through dark, starlit skies. Just sit back, relax, and close your eyes... you can be a space captain. [Mach 25 Music, P. O. Box 26331, Indianapolis, Indiana 46226, USA]. —Henry Schneider

JOHN M. BENNETT & ROTCOD ZZAJ

Each Speech

Improvisational poetry with keyboard reaches some high moments on this one. Very similar to their previous collab *Binary Reductions*, *Each Speech* finds Bennett and Zzaj exploring their own work a little further while working off one another as well. Fans of each artist will be particularly pleased with the combination, along with texts furnished by Clarke A. Seny and side two's Church of the 39¢ Hamburger. [\$6.00 or trade request/ Dick Metcalf, HHC, 19TH SUPCOM, UNIT 15015, PO Box 2879, APO 96218-0171, USA] —Bryan Baker

JAKE BERRY AND ROTCOD ZZAJ

Allen Tongues

The two styles of Jake Berry and Zzaj work well together, musically on this one. Often atonal and extremely freeform, Jake's influ-

ence is strongly felt here, and Zzaj gets into it with deft aplomb. Although the improv vocals do not work as well for me, this is an active listen with tons of ideas thrown in and quite a few caught and fleshed out. [\$6.00 or trade request/ Dick Metcalf, HHC, 19TH SUPCOM, UNIT 15015, PO Box 2879, APO 96218-0171, USA] —Bryan Baker

BIBO AND THE SOFT BRAINS **Elevator Music**

These instrumentals have all the elements of new wave synthesizer rock, except Oliver Herzog's work here is mainly with guitar. Programmed percussion tracks are loud and driving while Herzog's guitar work takes on different forms from song to song. Highly recommended. [\$6.00 or trade/ Flichy Music, c/o Mischa Wetzel, Tulpenstr. 14, 3550 Marburg, Germany] —Bryan Baker

BIG VOID

The Floor or the Other Side of the Room

This one comes on like a Pink Floyd (w/ Roger Waters) concept work, retaining the Syd Barrett oddity and possessing a *Diamond Dog* David Bowie sort of time warp sense. Theatrics from all sides are left thoroughly intact. [Maitre'D Records, 70 E. 10th St., NY, NY 10003, USA] —Bryan Baker

BILLIAM **Maganda**

Possessed of a New Age ethic and an awareness and grasp of jazz improvisation, while managing to weave exotic rhythms and a definite acoustic sense of tangibility with a pulsing vitality. Effective blends of flute, wood drums, marimbas, bells, kalimba and synthesizer. [848 Leith Ave., Santa Clara, CA 95054, USA; phone: 408-988-6295] —Bryan Baker

BITE THE WAX TADPOLE

Satan, Oscillate My Metallic Sonatas

All of the promise that was apparent on BWT's earlier releases (*Between You, Me and the Lampry* and *O.D. On Bourgeoisie*

Boy Milk) comes together on their newest release. Bite The Wax Tadpole is the coupling of Mark Dery's words and Darren Smith's music, along with their common fascination with wordplay and sensory functions. Smith's schooled compositional sense is forever testing the bounds of what sounds sound like given endless varying circumstances. He pokes and prods and whips like some sort of circus master. While Dery's literate and bold-faced media distortions are the works of someone loving words to death. "Skinner Box" is the obvious favorite here, with its steaming imagery of a grotesque production line which processes the bodies of some kind of being, while the title cut is an explosion of sensory overload. [\$5.00/ Mark Dery, 503 Clinton St. #2, Brooklyn, NY 11231, USA] —Bryan Baker

BLOWHOLE

Seattle

Rough sounds and raw mixes in a decidedly free-jazz vein ala Albert Ayler and AACM from Big Body Parts' Jeph Jerman (who leads the percussion corps) and friends. Jerman calls this "God's music." Whatever it is, it revels in the exultations of improv. [\$6.00 or trade request/ audiophile Tapes, 209-25 18 Ave., Bayside, NY 11360, USA] —Bryan Baker

BLOWHOLE **Momentist Jlg**

Free jazz abandonment, edited and reassembled from performances and rehearsal tapes recorded at the Underground and Hot House. The dual percussion assault of Scott Hiller and Jeph Jerman, along with dual wind players Dr. Soule and Fil Rodriguez make for a wild time. Patrick Barber's bass is right on. Slip this in and hang on. [Turbine Cassettes, PO Box 4585, Santa Clara, CA 95056-4585, USA] —Bryan Baker

BLUE

The Lion's Den

Blue is an artist who is struggling with higher

questions through a rock song format. Those of you who do not like that sort of thing will not like it here either, as Blue tackles these questions throughout the course of this quasi-concept album. I would guess Blue grew up in an oppressive religious household or community as there seems to be a battle between religious leaders and the individual—something I identified with when I was seventeen (and this release definitely possesses an "angry young man" kind of air), but a battle that you must realize is just a battle



with your own self. You either allow yourself to be lead or you go your own way. I think this is what Blue is saying here, although the directions he takes are often confusing and overwrought. [Sanity Check Music, PO Box 527, Front Royal, VA 22630, USA; phone: 703-636-7587] —Bryan Baker

STEPHEN BOLES & RHAN SMALL **Strength**

Stephen Boles on sax, Rhan Small on electronics. Some nice musical ideas going on here, in a friendly setting. Relaxing avant-jazz sax stylings. Very skilled sax playing, not just some guy honking away. [audiophile Tapes, 209-25 18 Ave., Bayside, NY 11360, USA] —Russ Stedman

BONOMO'S FAGBASH **Black Girl**

Like Bonomo's "solo" release of last year, *Black Girl* explores sexual themes in a bare-it-all, super-cathartic fashion. The tape was written and played (an exceptional sounding tape recorded on 4-track) totally by Bonomo (he's now using the name of his new band), and he wrenches all the emotion possible in these rock songs, making this tape every bit as powerful and important as *Songs From My Right Hand*. Highly recommended. [\$5.00 or trade/ Paul Bonomo (202-

BAT LENNY QUASI QUO

Bat Lenny & Limpid Green Stream of Unconsciousness

Very little of Quasi Quo, which was originally released in 1985, was intended for public consumption; but once we discovered that there were other beings out there who liked doing and listening to this stuff we decided to compile some songs and experiments that we had done for our own amusement during the years of '82 - '85. There was enough material for 10 tapes, but we have this quality over quantity attitude that we can't seem to shake. We're particularly proud of the breadth of styles we were able to achieve considering the limited resources and abilities we possessed at the time. "October 31st" was included on the Passed Normal #2 compilation tape released by Home Recordings / FOT Records. We were honored, being the first track on the tape, right before some live Snakefinger (RIP), one of our influences. Stream of Unconsciousness is comprised of spoken word pieces we did back in 1977 - 1983 when we called ourselves Limpid Green, mixed with dreams, stories and music pieces recorded from 1983 to present. Limpid Green was not so much a "group" as it was an "activity." We used to say, "Hey - let's do some Limpid Green." As it slowly developed into a more musical approach we renamed ourselves Bat Lenny. —

797-4586); Eine Kleine Totenmusik, PO Box 10410, Arlington, VA 22210, USA] —Bryan Baker

TIM BOONE

Worlds of Another Color Vol I & II

Tim Boone, half of the former Texan duo Square Wave, just released this exquisite double cassette of floating, cosmic, e-music. Volume I consists primarily of stand alone mood pieces, while Volume II picks up the tempo with driving sequencers in the vein of mid-period Tangerine Dream. Tim's

Island records did with their tapes for convenience purposes. There are a couple of instrumentals, but they also crave hum-along attention. A few tunes stop abruptly, but the way the next tune kicks right in works so well that you hardly care. MJB vocals are mid-range, raw, somewhat in the background at times, but the intent comes through. He plays all the instruments and writes all the music. He also puts out a creative and odd comic type magazine called *What?* that you should check out. The artwork and commentary work well and are quite interesting

CHRISTOPHER CASSELS

Bad Night's Sleep

Bad Night's Sleep is fourteen original songs, most of them arranged very directly, with some melting together between the lyrical theme and musical tone on each one. Songs range from the opening blast of "I Could Never Sleep" to the quiet trance pop of "5433" to the wild nightmare dub of "Bad Night" to the straightforward rock song "Always Kept Your Cool." I played all the instruments myself, (with the exception of some drums, saxophone, and one guitar part) which I think adds cohesion to the otherwise diverse styles on the tape. And I'm currently a semi-finalist in Musician Magazine's Best Unsigned Band Contest for 1992. I really do sleep a whole lot worse than anyone else I know (and am usually the hands down winner when conversation turns to "I had the weirdest dream last night..."), but the tape's not particularly a meditation on that. With an average song length of just under three minutes, it's hard to call it "a meditation" on

music is for relaxing after a hard day. His slow-moving music envelopes you in a soft cushion of sound. The photos of beautiful, abstract, unfocused color washes appearing on the J-card are an apt visual description of the music. Tim is also adept at picking descriptive titles for his "songs". One of the high points is "Event Horizon." It will literally sweep you away and push you over the event horizon. An excellent solo effort that can stand on its own merits. [Neon Tetra Productions, P. O. Box 876, Hot Springs, Arkansas 71902 USA] —Henry Schneider

ALZO BOSZERMEINYI

L14

A very thick tofu cheeseburger of music. Lots of instrumentation... Guitar, bass, sax, french horn, trumpet. As a matter of opinion, the music might have benefitted from a little less off-key singing, or is this just "microchromatic"? I can never tell. The tape ends with the 26:43 epic "Not a Romantic Balcony." [Nut Music, PO Box 5033, Herndon, VA 22070, USA] —Russ Stedman

MICHAEL J. BOWMAN

Diamond Mind Hero

This is the new tape release from MJB. Once again he has come through with songs of appeal for those down to earth home town pop rock 'n' roll junkies. You know, the kind of songs that make you wanna sing along. His previous release seemed to steer a bit from this direction, but *diamond Mind Hero* has already done a few rotations in my car deck, and I'm sure it will get a few more. Ten songs all fit on one tape side, but they are dubbed onto both sides of the tape, like

and entertaining in a twisted humor sort of way. [\$5.00 or trade request/ Bowman, PO Box 316, NY, NY 10276, USA] —Jim Rite (formerly Dimthingshine)

BOY IN LOVE

Scott's Midget Intestinal Flui Scrotum

CHRISTUS CHRISTUS

Christus Christus is a mostly-studio project (tho' there have been, and will continue to be intermittent live performances), revolving around myself, and recording engineer David Nichols, with occasional guest artists. Both of us being visual artists as well (I own a screenprint company, and Dave has a degree in graphic design), artwork and packaging play an important role in our releases (all Christus releases have hand-printed covers, and are in numbered editions). The Opium Den is our first release under the Age of Thelema label and was the first work Dave and I recorded in his Livinghead Studio, which was an 8-track facility at the time, tho' it's since become a 16-track. All our mixdowns are currently to DAT. Since that E.P. was released, Christus Christus has also released a C60 called The Prayer Machine (available for \$7.00), a tape of older 4-track material from before I met Dave, plus a couple of newer instrumentals. Dave has also released, on his own Peghead label, a compilation of incredibly diverse bands. This tape is called Headcheese (available for \$7.00), and features a couple of tracks from Christus, plus a Christus-produced track from a band called Attack->Decay. We are currently hard at work on our next release, a full-length CD called Ouroboros, to be released in the Summer. We also have an E.P. called Transmigration near completion, featuring the titular track (in two distinctly different renditions) plus a keen cover of Gary Numan's "Down In the Park." This may or may not precede the release of Ouroboros. As for our influences, they are pretty disparate. We dig Eno, Heldon, Tangerine Dream, Chrome, Cabaret Voltaire, Coil, Numan, Nurse With Wound, Faust, Can, Current 93, Big City Orchestra, Prunes, Univers Zero, and my fave, the Legendary Pink Dots. The list could go on endlessly, barring most modern Industrial and Rock bands. I'd be glad to swap tapes with anyone, but they should write first, to inquire about the availability of Opium Den and Prayer Machine, as they are limited editions. I'm especially interested in synth-oriented stuff of a non-new age variety, space rock, and psychedelia. I also write reviews for a local alternative periodical called Wide Awake, and I'd be glad to review anything that's sent, those who wish for reviews should make a note of it, and I'll send them a copy of the issue the review appears in.

Licking Association

Boy In Love's sixth tape is a very loose, done-for-fun kind of tape that sounds like these two guys made it with hysterical faces. Member Dave Schall calls their sound "folk garbage" and says, "No intelligent thought goes into a BIL song." Comes with a booklet. [\$2.00 or trade/ Dave Schall, PO Box 2143, Stow, OH 44224, USA] —Bryan Baker

FRANKLIN BRUNO

Suggestion Box

Franklin is the singer songwriter of a band called NOTHING PAINTED BLUE (you might check out a new 7" out on Scat). The songs on this tape are stripped-down pop numbers, about half with simple guitar accompaniment others have a small amount of other instrumental backing. Bruno writes strong, hook-laden songs with excellent lyrics that manage to maintain a unique voice throughout this tape. [\$3.00 or trade/ Shrimper Tapes, c/o Dennis Callaci, PO Box 1837, Upland, CA 91785, USA] —Bryan Baker

BOB BUNCE

Don't Try This At Home!!

On this mostly one-man effort, Bunce increases his attention towards bluesy guitar rock heavy on the social concern. Songs about safe sex, how even American souvenirs aren't made in America any more, political double speak, and the environment and nuclear power. Bunce's songs here are loosely constructed and capture the sound of a live band jamming and calling attention

to important issues. [\$5.00 or trade/ Beyond Riddim Music, PO Box 13792, Rochester, NY 14613, USA] —Bryan Baker

BUSYDITCH

Coup de Ville

Industrial music with a tinge of old analog synths. I liked this one, it kept my attention throughout. A favorite was "Get the Lead Out," a Zeppelin desecration song. Nice modulation of Robert Plant's voice. Some of the samples are bent beyond recognition. I'm always up for a game of "name that sample." If you've been bored with industrial in the past, try this one on for size. [audiofile Tapes, 209-25 18 Ave., Bayside, NY 11360]—Russ Stedman

RAY CARMEN

Nothing Personal

Ray Carmen makes good on his pristine pop prowess on *Nothing Personal*. This is a refreshing taste of glimmering pop gems, seamlessly crafted, performed by an artist who obviously loves the pop form. [\$13.00 CD, \$8.00 Cassette/ Emigre, 4475 D Street, Sacramento, CA 95819, USA] —Bryan Baker

CHRISTOPHER CASSELS

Bad Night's Sleep

Cassels calls his music "varied pseudo-pop" on a release that is filled with exceptionally tight songs, performed with requisite rock 'n' roll enthusiasm and good pop sense. Cassels plays all the instruments (with a few exceptions) but usually manages to capture a "band" feel, rather than a "home studio" feel. Standouts include "I Could Never" and "Bad Night's Sleep #2." Cassels is a semifinalist in *Musican Magazine's* "Best Unsigned Band" contest for 1992. Fans of independent rock 'n' roll should not pass on this one. [\$5.00 or trade/request/ The Racket Factory, PO Box 72611, Davis, CA 95617, USA] —Bryan Baker

CHRISTUS CHRISTUS

The Opium Den

Christus Christus is a mostly-studio project revolving around S. Murray Solida, and recording engineer David Nichols, with occasional guest artists (turning in noteworthy performances on this tape are Tory and Cory Ludders on violin). Both are visual artists as well (Solida owns a screenprint company, and Dave has a degree in graphic design), artwork and packaging play an important role in their releases, (all Christus releases have hand-printed covers, and are in numbered editions). *The Opium Den* is the first release under the Age of Thelema label and was the first work recorded in Dave's Livinghead Studio, which was an 8-track facility at the time, tho' it's since become a 16-track. Influences range from Eno, Tangerine Dream, Chrome, Cabaret Voltaire, Coil, Numan, Nurse With Wound, Faust, Can, Current 93, Big City Orchestra,

COWTOWN

Shit Magnet

Shit Magnet, the sixteenth independently produced cassette-album by Cowtown (The Only Denver Band That Matters) is slated for January 1, 1992 release to coincide with the start of the Christopher Columbus Commemorative Genocide Club 1992 Cowtown World Tour. Peter Tonks recites original reggae-rap flavored nursery rhymes on this concept album whose seven tracks detail the experiences of a Jamaican rasta homeboy, M.C. Dread Mon, who trades his gold chain for an autographed pair of David Duke's designer jack boots, only to discover, upon returning to Kingston, they are the wrong size, and that he must serve up 168,000 more Big Macs before he earns enough money to return to Cajun Country to ask Mr. Duke for the correct size. Among Shit Magnet's standout tracks is the eighteen-minute opus, "Jah, It Be a Long Way From Kingston to David Duke's Feet, Rasta Mo-Fo," with its 'Ziggy Marley-Meets-R.E.M./ N.W.A.-for lunch-over-a-combo-plate-of-FlavorFav-and-Ice-T's-Vomit' post-modern stylings that is certain to achieve instant heavy rotation on savvy college and progressive radio formats, as well as shimmering accolades in the national music press for its radical juxtaposition of savvy, world-beat fist-shaking sensibilities (note: the awesome sampling of James Brown's "Papa Got a Brand New Bag"). Of similar note is the righteous Reggae-Hip-Hop-Acid-Blues-Country-Rap-Metal-Ballad about world famous Denver publishing magnet, Fatty Tycoon, entitled "Yo, Praise Jah, She Put De Paper In De Red Box Just When I Need To Wipe." —Peter Tonks

Prunes, Univers Zero and (Solida's fave) the Legendary Pink Dots. The result tends more towards early tuneful industrial, rarely turning chaotic or static-laden. The title cut is my favorite here, with the aforementioned tandem violin work in an extended beat workout. Recommended. [\$5.00 or trade request/ S. Murray Solida, 1501 W. Catalina Dr., Phoenix, AZ 85015, USA] —Bryan Baker

CHURCH OF THE NEW FAITH

Your Sins Killed Him

They write, "Satan will rip the limbs from your children and smash their heads and gut the body. Kill mame destroy and descimate all lustful lacivious life forms which deserve to die. We must combat Satan where he is Strongest and that is in the minds of the wretched evil zombie school children, then judge and execute the decrepid. Heathens will die because he died for you. And will always be dead for you." Imagine this sort of thing screamed for the duration of this tape and you'll have a pretty good idea what this is like. [\$4.00/ CNF, PO Box 9152, Virginia Beach, VA 23450, USA] —Bryan Baker

KEN CLINGER

KC 36

This is the last tape Ken did before he started using sequencing and other computer-controlled elements. He notes that, "Though unintended, there are several pieces with an 'end of an era' feel about them. Maybe subconsciously I knew what was coming up!" This is the kind of stuff of which is the reason Clinger remains so popular in the underground cassette world. He's one of the few who can truly claim a unique voice, all using simple synth patterns and story-songs with a twisted sort of innocence. [\$3.00 (trades preferred)/ Bovine Productions, c/o Ken Clinger, 311 Stratford Ave. #1, Pittsburgh, PA 15232-1108, USA] —Bryan Baker

CORROSION OF CONFORMITY

While the songs have endless dark religious overtones, the music is lean, thrash-influenced with industrial bite and effects. [Important Record Distributors, 187-07 Henderson Ave., Hollis, NY 11423, USA] —Bryan Baker

COSTES

Lung Farts

Okay, CD technology has been readily available for at least 7-10 years now. . . Can't we find a better use for it than this? I suppose this Costes guy will have a sort of "tortured artist" appeal to some, but I didn't get it. The vocals are distorted, the music wafts randomly from left to right, the instrumentation is barely in the mix at all, and the listener is treated to such masterpieces as "My Cock Is My Dog," "The Cunt Kills the Cunt" and "The Great Masturbator." File this one under: "Huh?" [13 Quai Du Square, 93200 Saint-Denis, France] —Russ Stedman

COWTOWN

Shit Magnet

This 1987 release could very well be my favorite Cowtown album. Peter Tonks is in bitingly satirical form with observations on the current events of the time. The music is raw and well-executed like great rock n roll should be. Pieces like "Smile When You Sieg Heil" and "Messengers of Lucifer" along with the rest are every bit as valid and as important a statements as when they were made in '87 — unfortunately. Which is why you should begin as soon as possible to make Peter Tonks' Cowtown one of the artists you await with anticipation towards the next release. [\$8.00/ PO Box 100221, Denver, CO 80250, USA] —Bryan Baker

CRAWLING WITH TARTS

New Caldonia

The two sides on this tape are quite dichotomous. Side one contains seven pieces with

a loose sort of song structure. Clean guitars acoustic drums, coupled with a strong bass along with Suzanne Dycus' fragile, unaffected vocals. The style reminded me of Hugo Largo. Side two is more improvisational, with an exploratory piano in a quasi-ambient setting. (900 escudos/ Fernando Cerqueira [SPH, Apartado 223, 2780 Oeiras, Portugal] —Bryan Baker

DAIRY QUEEN EMPIRE N Is For Knowledge

Dairy Queen Empire is part of the "destroy all music" scene, but "...are secretly a blues band." Mostly loose garage rock with a knack — difference being the addition of a viola and a great "feel it" female vocalist. If you like Daniel Johnston or Jad Fair and 1/2 Japanese then you should get this. Good stuff that will put a big hairy smile on your face. And the warped vinyl included is music to my ears. [\$3.89 (comes with free warped vinyl)/ Chris Verene, 1854 Decatur Rd., Atlanta, GA 30307, USA] —Bryan Baker

DARK STAR headtrip

A perfect follow-up to their previous release *No Sign Of Intelligent Life*, *Headtrip* continues the band's insistent exploration of cold, pulsating beat electronics and chainsaw guitar. Analog synthesizers are used to conjure up a sweeping grandeur, while an unflinching pace reveals its strength with its ominous restraint. My favorite here (on a release that is pure pleasure for its entirety) is "Desaster Area" with its crashing guitars battling like a pair of behemoths in a black and white sci-fi film. John Bergin's *Trust Obey* serves as a good reference here. (And the statuesque bovine on the inside cover deserves special applause, incidentally). Highly recommended you not go without



Stefan Dil

Put a little twist in the thrash metal blade, and make you think about it. Like that's what we all want, peaceful death and pretty flowers. [Metal Blade Records, 18653 Ventura Blvd. #311, Tarzana, CA 91356, USA] —Bryan Baker

STEFAN DIL Trio Duo Solo

This is a compilation of Dil's best performances, both live and studio, spanning from October 1990 to March 1992. A 1991 graduate of the New England Conservatory of Music, Dil has studied with famed avant garde musician Joseph Maneri. Dil's work here is decidedly acoustic and avoids melody and traditional harmony in favor of 12-tone sequences and

"... jagged dissonances." Dil also has a background in choreography for dance theater, and his music has been described as a "... ballet of technique and feeling that will take you places you haven't been." [Mic Line, 3/92]. *Trio Duo Solo* is full of space, silence between and within Dil's playing,

this one! [\$20 (U.S. ground), \$28 (U.S. air)/ Failsafe Productions, c/o Wolfgang Reffert, Kirchstraße 26e, D-7800 Freiburg, GERMANY] —Bryan Baker

DEAD HORSE Peaceful Death and Pretty Flowers

THE DROWNING BREATHING

The db, a native of Louisiana and a sometime collaborator with Animation Festival, has frequently submitted demos of his dronescapes to indie mags, but until recently he has had few releases on labels. He had been sending demos of his more rhythmic material to aT Central since 1989, but despite numerous entreaties to release some of this irresistible music, kind of early-PIL-meets-The-Normal-meets-Lustmord, no authority had been given to compile his tapes for release. Many of his demos would be in the shells of C-60's and C90's, but with all but 15 or 20 minutes of the tape snipped out of them. The breakthrough finally came in Spring 1991; the result is this officially artist-sanctioned C76, compiled in somewhat chronological fashion by aT Central, but recorded from the original master tapes by the drowningbreathing. — Carl Howard

First heard these guys when they were still putting their own tapes out from Austin. I liked 'em then and I like 'em now. They've got something to say, and they're not content with plugging the same tired genre line.

which seems dissatisfied and still searching, scratching at the door; and free to express a delicacy seldom heard, coupled with a fleeting implosion of the soul. [\$10.00/ 3431 Anderson SE #H, Albuquerque, NM 87106, USA; phone: 505-255-7399] —Bryan Baker

DIGITAL POODLE Soul Crush

Industrial Beat grooves a'plenty here on this CD re-issue of the Shadow Canada cassette *Baltic Work Force* [reviewed in #7]. Large, immense, frantic beat propulsion, along with static-hissed vocals in a whispered scream; while a melody caresses the steely heart. There is a tendency to skirt the edge of sonic chaos, but the Poodle and its machinery control a tight ship. [dOVE, 2 Bloor St. West #100-159, Toronto, Ontario, Canada M4W 3E2] —Bryan Baker

MC DIPSHIT AND THE FUNKY FETUS

Not Quite Born, But Cold Chillin'



Dave Schall's at it again with what he calls, "Truly stupid music." And that it is, there can be no doubt. Schall and co.'s signature lyrical free form inanity is set to rap beats and it actually works, given the subject at hand. I mean, this is no-holds-barred bathroom humor, folks, with songs like "Don't Work," "Once heavy, always heavy" and "I Like Poop," which contains these sage words of advice: "Push really hard, but don't have a stroke. It's awfully sad to try to shit and then choke." [\$2.00 or trade request/ Dave Schall, PO Box 2143, Stow, OH 44224, USA] —Bryan Baker

DOUGZIG

Screaming Yellow!

This one grabbed me much more than Dougzig's "It's All TV To Me" B/w "A Lot of Gross Farting Noises," which has been my only exposure to this artist. Formerly on the Flying Bomb label, the question is, was it a major corporate shakeup that caused the slide over the SPUN? Seriously folks. . . some good tunes here. "White Funeral" is a deep Billy Idol dig that hit its mark well, while "Vertigo" employs good use of a mix of synth, guitar and drum programming, together with tape manipulation and/or sampling. The only problem with this one is that Dougzig either got lazy, or Johnny Style quit, leaving the same eight songs on each side. [\$5.00/ SPUN Magazine, 2 Shirley St. #3, Worcester, MA 01610-1206, USA] —Bob Bunce

THE DROWNINGBREATHING schiz

This tape shows the more rhythmic (see Gothic and Industrial) side of Michael Pittard's work as the drowningbreathing. Carl Howard's reference to early PIL as an influence is right on the mark, of course. Sound quality varies; some of the pieces exist so far on the treble side that static threatens to take over the rhythm. As always, drowningbreathing's guitar work bares emotion and remains intriguing. And Pittard's vocals are theatrically evocative throughout, ghostly distorted and somewhat ephemeral. [\$7.50 or trade/ audiofile tapes, 209-25 Ave., Bayside, NY 11360, USA] —Bryan Baker

DUST THAT COLLECTS

The Fear of Listening Dangerously

Ron McFarlan says, "The music which has influenced me most is the kind which invites one to ex-

plore those recesses of the imagination which are constantly being numbed by the ordeal of life in the 20th century." I think what sets Dust That Collects' sonic constructions apart (besides the obvious concern for quality) is that McFarlan manages to coax a certain natural element out of his work. Something seems to be breathing, or pulsating within these sounds. Like the whispering trees or the clenching earth. The industrial, grinding tension still, nevertheless, seems almost overpowering here at times, while your body curls into a fetal homecoming. [\$4.00 or trade request/ Ron McFarlan, 75 Kirknewton Rd., Toronto, Ontario, M6E 3X9, CANADA] —Bryan Baker

DUTCH PROVOS

Blee

A three song demo from this New York band unloads a lot of influences that instantly remind me of the psychedelic 60's, but then turn abruptly to a kind of Elvis Costello "My Aim Is True"-punk rock, then off to Pink Floyd phaser tripping and then back on to something else. And that's all within the first three minutes of the first song. These guys have been playing all over in small clubs, and I'd definitely recommend you check 'em out. [\$3.00 or trade request/ 152 East 35th St. #4D, New York, NY 10016, USA] —Bryan Baker

EBBINGHAUS

Although I seem to have a natural aversion to American bands who use German-sounding monikers, I really get into the thick, jumpy grooves of Ebbinghaus' Industrial Dance pump. Propelling. [Iniquity Records, c/o Devon Scott Kyle, 7510 Sunset Blvd.

#1424, Hollywood, CA 90046, USA; phone: 213-969-1624] —Bryan Baker

EGOBAND

Trip in the Light of the World

The debut CD by the Italian neo-progressive quartet Egoband (how pretentious!): Alessandro Accordino (voices & keyboards), Fabio Cioni (drums), Massimo Fava (guitars), and Alfonso Capasso (bass). When I



Dutch Provos

first listened to *Trip in the Light of the World* I was a tad surprised. Egoband is a progressive band, yet the opening two minutes of music is pure "New Age electronics." Don't be fooled, when the drums roll in, the music kicks into high gear! What we have here is high energy progressive rock that almost crosses over to main stream rock (Van Halen?). This high energy alternates between rockers like "In the Air" and ballads like "The Man, The Rain, The Door." Accordino's vocals sound like Marillion, but the English lyrics make little sense. Unfortunately the CD booklet is not much help either. It is full of typos and misspellings, I guess written by someone unfamiliar with English. Musea take note, run a spell checker before the final printing. Luckily the lyrics are secondary and accordino's voice dovetails smoothly with the music. *Trip in the Light of*

the World is sure to please those mainstream listeners that are afraid to experiment with the more progressive bands. [Musea, 68 La Tinchotte, 57117 Retonfey, France] —Henry Schneider

ELLEN MIZ ELLEN & KEN CLINGER

a nAnimal tape (vol. 1)

Very loose, "sit down and let me tell you a story" kind of tape with Miz Ellen providing true to life stories of the horses and cows in her life and Clinger backing her musings on Casio.



Ebbinghaus

ENRAGE

This is our second recording. The first was a low-budgeted demo called The Hard Brutal Reality. This time, we scraped and saved until we were able to afford a much better tape in production and packaging. It was recorded at Sty in the Sky studio with Josh of TYPE-O-NEGATIVE behind the board. We play angry aggressive music that has progressively gotten better since the band started. During the time in between this and our last tape we've gotten to play with a wide variety of cool bands, such as LEEWAY, MUCKY PUP, SHEER TERROR, BURTAL TRUTH, NAUSEA, CANNIBAL CORPSE, TYPE-O-NEGATIVE, BLITS PHEER, MORGOTH, MINDFUNK, PRONG and KREATOR. We are not about revenge or violence, we believe that there is hope at the end of the tunnel, but it seems so hard to find. Everyone needs a release and we play it in our songs. That's what we're all about, and we hope our songs describe our emotions.

Particularly noteworthy are her memories of a trip to the slaughterhouse as a child. This will appeal to story lovers and perhaps those who enjoy slice of life cassettes. [\$3.00 (trades preferred)/ Bovine Productions, c/o Ken Clinger, 311 Stratford Ave. #1, Pittsburgh, PA 15232-1108, USA] —Bryan Baker

ENDZEITGENERATION

Die Macht der Menschen

Experimental electronics with instances of beat music and others of strict exploration with electronic sound means. A sample of Clockwork Orange (German version) sets the tone early and several pieces here sonically capture its brutal sheen, especially "First earth, then space." NT label head Alex Frick says, "The tape is dealing about violence and hate in its various forms; and so is the music — Industrial in various forms." And also, "The tape was recorded in days of frustration and aggression." [\$5 (Europe), \$6 (elsewhere), \$8 (airmail)/ Neuzeitliche Tonkonstruktionen, c/o Alex Frick, Schiesshüttestr. 60, 7311 Owen/Teck, Germany (W)] —Bryan Baker

ENRAGE

Burning With In

Classic thrash metal, intent on exploring themes of youth, such as breaking free from some unseen power. "Slave Labor" confronts the question straight on of whether

working for a wage is worth it. [308 Byrne Ave., Staten Island, NY 10314, USA; phone: 718-983-6168] —Bryan Baker

ERECTION THEORY

umbilical

Erection Theory's approach contains elements of Modern Music (the Cure, et al) and Industrial mixed together with a decidedly

ELLEN MIZELLEN

A nAnimal Tape

At the beginning of this year, Ellen Miz Ellen typed me a letter saying that when she visited, she wanted to make a nanimal tape. I refused to accept the possibility that it could have been a typo, so wrote back, saying I was quite curious to find out what a nanimal tape was. When she arrived, she lay on the couch with the microphone dangling above her face, probing her memory banks for animals, while I sat at the casio, accompanying her probings. The deeper Ellen probed, the more she found. There are at least two more volumes in this series. —Ken Clinger

minimalistic sense. Short snatches of melody loop around heavy (yet, not overdone) percussion tracks. Side two especially stands up to repeated plays. It's a nervous feeling I get listening this tape; like whispering in the dark. [Aural Mural Music, PO Box 27503, Austin, TX 78755-2503, USA] —Bryan Baker

EVOLUTION CONTROL COMMITTEE

Sample This!

Five-song sampler compiled by Mark

Gunderson (who is the committee) and released by Ooh Ooh Music as part of its artist sampler series. Included are personal favorites "Kill Me" and "K-Tel Commercial" from the Committee's *Buddha Bleach* tape. Gunderson is a real master at sampler-employed construction. This is a highly recommended start to a highly recommended artist. [\$17/ Ooh Ooh Music, PO Box 2707, North Canton, OH 44720, USA] —Bryan Baker

EZMARELDA

Damned If You Do, Damned If You Don't

Although this one suffers from some way over eq-d high-end, it shows the band to be extremely talented with several great hard rock / metal tunes here — especially "Love You Forever," which shows guitarist Rick Dunlop's scorching lead playing to its fullest effect. Ezmarelda is a band that dates all the way back to 1974. They developed a huge local following and in 1981 were the band

that opened the first show the ROLLING STONES performed on their world tour. If you're looking for lyrical substance, look elsewhere; but if you want some high-energy rockers, these guys can deliver. [Rock City Productions, 1415 Main St. #720, Worcester, MA 01603, USA] —Bryan Baker

FAQ (FOOLISH AMERICAN QUARTET)

1991 Demo

Several different styles mesh on this excellent 4-song demo. Talented performances all around. Relentless arranging twists and turns. Maybe a harder-edged, metal influenced Joe Jackson would provide a point of reference. [Spikey Music, PO Box 2424, Kalamazoo, MI 49003-2424, USA; phone: 616-375-5738] —Bryan Baker

FECTION FEKLER

Regid Pain

Rigid Industrial Beat songs with obligatory static-edged vocals screaming out its brand of alienated catharsis. The strong point here lies in the strength of the melodies (although, perhaps not the kind of melody most are accustomed too), strong bass lines and syncopated sequencer pulses. But, hey guys, send me a cover — I like pictures with my pain dance. Recommended. [Infection 88, 9326 Greens Point, San Antonio, TX 78250, USA] —Bryan Baker



FISH KARMA

Hell-Hound On My Leg

Four-song 7" from one of the best humorous folk rock artists around. "I Had A Dream," "Big Daddy," "Swap Meet Women" and "God Is a Groovy Guy." No one does it any better than Fish Karma with biting sarcasm and hilarious wit. These were recorded with Al Perry's Cattle providing an edgy rock backdrop. Highly recommended. [Addled Records, PO Box 40421, Tucson, AZ 85717, USA] —Bryan Baker

FLOWING STREAM TRIO

Forest On the Mountain Within

This is the first album by Flowing Stream Trio. The members of this ensemble wanted to create a different type of New Age music that emulated nature. Simple (yet not simplistic) mood pieces with varying makeup of timbre. A soothing sort of breeze. [Tranquil Technology Music, PO Box 20463, Oakland, CA 94620, USA; phone: 415-658-2560] —Bryan Baker

FLU

Livid Final Flame

Flu's Bruno De Angelis writes, "I've been playing for quite a few years now, and my problem lately seems to be that I'm too 'commercial' for independent labels, and 'not commercial enough' for the big labels. But what can I say? This is me!" This is a very strong album of pop-oriented songs that, nevertheless, has a unique sound. The sound is excellent and quite lush, while never being too full (if you know what I mean). There is a sultry kind of air about these songs that glide over hooks and capture you in their feeling. Recommended. [Bruno De Angelis, Piazza Calipso 27/a, 00121 Ostia Lido, Rome, Italy] —Bryan Baker

ARRINGTON & IPSO FOOG

Pine Cone Alley

This one came with both a B&W and color cover, cool! Quite a load of different musical styles. . . silly blues, tape manipulation, some harmonica squawking. "Grandfather Grasshopper" sounds like a low-rent Butthole Surfers. A harsh blast of harmonica woke me up on side two after a lull. After a while it starts to sound like a bunch of mental patients on furlough. I did like "Get That Thing Away From Me." [\$6.00 or reasonable trades/ Arrington, The Evergreen State College, Bldg. C #4036, Olympia, WA 98505, USA] —Russ Stedman

FORCED ENTRY

As Above, So Below

After a while, all these metal bands sort of start running all together in my head. [Relativity, 187-07 Henderson Ave., Hollis, NY 11423, USA; phone: 718-740-5700; fax: 718-464-9510] —Bryan Baker

THE FOUR HORSEMEN

Nobody Said It Was Easy

Powerful hard rock with metal, country and thrash influences. Makes for a surprisingly good combination, actually. [Def American, 3500 W. Olive Ave. #1550, Burbank, CA 91505, USA; phone: 818-973-4545; fax: 818-973-4571] —Bryan Baker

NYLE FRANK

till only love remains

Nyle Frank goes into the studio on occasion and records these pieces for piano. His interpretations of mostly standard fare ("Bridge Over Troubled Water" to "Star Dust") are light and (at times) likably roaming. [\$10.00 (or \$5+ blank tape)/ Centipede Productions, PO Box 121832, Nashville, TN 37212, USA; phone: 615-329-3532] —Bryan Baker

JAMES FREEMAN

Mystic Mountain

James Freeman is a composer, recording artist, performing artist and a visual artist. Formerly songwriter and guitarist for The Golden Gate Jumpers, XYZ and The 700 Club, Freeman has composed music for ballet, performed classical guitar music in French restaurants and participated in American Indian drumming circles. Michael Manta of Tranquil Technology describes *Mystic Mountain* as "a journey of personal vision somewhere between New Music and New Age music genres." It's an ever-evolving musical climb that is focused and never overly atmospheric that does, nevertheless, conjure up a definite mental landscape. [Tranquil Technology, PO Box 20463, Oakland, CA 94620, USA] —Bryan Baker

SKIDD FREEMAN

Now What?

Freeman is back with another assault on the emotions with his own brand of song that slashes. "Like Being Crazy" is somewhat of a change, being more in a sonic constructional mayhem kind of direction; like being inside the brain of a lunatic on speed, and the voices keep coming. [\$5.00/ Banned Productions, c/o John Kenney, PO Box 4281, East Lansing, MI 48826, USA; phone: 517-337-7280] —Bryan Baker

PETER FROHMADER

Armorika

The music on *Armorika* is Peter's musical impression of this region in Brittany. Peter never ceases to surprise the listener, even on this CD, his 15th album. Each new release is an improvement over the last. *Armorika* builds on and goes way beyond what Peter explored on *Macrocosm* and *3rd Millennium's Choice*. Gone is Peter's digital orchestra. Instead he returns to the bass, electronics, acoustic instruments, sampled nature sounds and a judicious use of silence to build the tension. Beautiful, bucolic pas-

sages are followed by heavy, ritualistic sequences similar to Zoviet France. And, as always, there is Frohmader's diabolical signature, as in "Tumulus," "Les Roches du Diable," "Dolmen" and "Aberwrach." Truly another excellent album from the artistry of Herr Frohmader. [Nekropolis Records, Kriegerstr. 7 - 8000 München 90, Germany] —Henry Schneider

FUDGE TUNNEL

Hate Songs In E Minor

Top-notch Seattle grunge metal by this English band. The release is dedicated to Ted Nugent and carries an inscription by John Minnery on *How To Kill*. Music of ruthlessness and fury. [Relativity, 187-07 Henderson Ave., Hollis, NY 11423, USA] —Bryan Baker

FURNITURE FALLING DOWN STAIRS

The people from Shattered Wig are back with another musical incarnation (à la Kneeling On Beans, Groovy Like a Pig) and this one is a tighter, more directed assemblage in the same direction. The determining factor is the fact that they have some excellent songs to base their unique blend of garage rock, blues, folk and hillbilly lively kitchen sink jams around. Side one, in particular, is a tour de force of great songs and dynamic performances. A footstompin', barnstormin' adventure from start to finish. Highly recommended. [Shattered Wig, 523 E. 38th St., Baltimore, MD 21218, USA] —Bryan Baker

QUBAIS REED GHAZALA

Burning Suns of Shadow Worlds

Ghazala literally creates a sonic world like no other. His instruments are an eclectic array (many of which are of his own making), from electronic to various percussive implementations, including: electric bass ravanastron, percussion bass, short wave radio, fish bowl, wood planks, etc., etc. His sonic world sounds like a natural shifting sea, a humming vibrancy filled with all sorts of creatures. While his work often inhabits the like-minded territory of other "noise" artists, Ghazala's recordings have a special atmosphere that can take you from a lulling sort of spacey, floating feeling, only to jar you into some sort of crashing war of iron and nerves. Highly recommended. [Ladd-Frith, PO Box 967, Eureka, CA 95502, USA] —Bryan Baker

JON GILLESPIE

First Impressions Last

This project is made up of "material" that Jon put together from 1982 through 1987. He has sequenced the pieces in chronological order so the listener is taken on a journey in which a gauntlet of images are presented. Fortunately, the early stuff didn't involve a significant amount of time, as they had the attraction of nails across a blackboard. There are some interesting moments though, with

"Not My Generation," Jon uses an analog keyboard sound with a vocal track reminiscent of Devo. Since the input for this tape is now five to ten years old, it would be interesting to see what Jon's recordings are like with 90's technology and five years more experience. [\$5 or trade/Jon Gillespie, PO Box 1445, La Mirada, CA 90637-1445, USA] —Bob Bunce

GODFLESH

Slavestate

All-out Industrial-heavy guitar grind mania. You can hear the four walls closing in (and tumbling down) on this one. [Relativity, 187-07 Henderson Ave., Hollis, NY 11423, USA; telephone: 718-464-9510] —Bryan Baker

tunes. Lyricist Ben McMillan says, "We felt good making this record — it's aggressive but not angry." The band is made up of former members of Skin Yard, The Accused, Napalm Beach and Poison Idea. I highly recommend you check out both *Push* and *Inside Yours*. [Roadrunner, 225 Lafayette St. #407, New York, NY 10012, USA; 212-219-0077; fax: 212-219-0301] —Bryan Baker

HANDS TO

Decesh

Q'jfa

bldr

Maesh

Hands To is a well-known experimental recording project from the Jeph Jerman's

HERMANOS GUZANOS

Most of our time these days is caught up producing a public access TV show in L.A. called Offbeat. We're interested in wild and weird video submissions. It's a half hour show on Wednesdays at 9:30 p.m., consisting of crazy humor and music. If you're interested, get in touch. Performers so far have been John Bartles, Little Fyodor, I Can't Find My Sheep, Humidifier, Church of the Subgenius, Eugene Chadbourne, ST37, Hermanos Guzanos, Ultra Violet Eye, The Sleepwalkers, Slim the Drifter, Alvaro, Theatre of Ice, Alligator, Larry Mondello Band, Barnz, Plastic Eye Miracle, Julia Devine, Tom Burris, Greenhouse Effect, Sinister Attraction and more. —Darrell Draeger

GRAVE

You'll Never See...

Extreme, intense death core grind. As the bands in this genre perpetually attempt to out-duel one another, Grave consistently stays on top of the fray. A skeletal grimace from deep in the pit. [Century Media, PO Box 91404, Van Nuys, CA 91404, USA; 818-988-3691; fax: 818-988-1406] —Bryan Baker

GRIT

Described as "psychedelic punk, noise metal rock," and, however enigmatic the above description seems to be, it comes very close to hitting it right on the head. Which is what Grit seems to be intending here with a very realization of embracing psychedelic and noise elements in a very strong, song-oriented punk-based orientation. Some powerful music here that shows some experimentation which should keep things interesting for future releases. [\$2.50/J. Krummel, 441 E. 9th St. #2, NY, NY 10009, USA] —Bryan Baker

GRUNTRUCK

Push

A follow-up to 1991's Roadrunner debut *Inside Yours*, *Push* is a step further down the road that should make Seattle-ophiles stop dead in their tracks and pee their pants with shivering jolts of pleasure. Heavy grooves a-plenty rock this one with a layer of guitars that really do sound cleaner in some way (with plenty of little melodies and other nice touches) while sacrificing nothing towards producing some powerful, headbanging

Big Body Parts label. These four tapes will put anyone through the paces of deconstructionist recording. Both the recording of things being destroyed and the destruction of the recordings themselves. There are live deconstructionist gigs, live radio mix-downs and tape slashing free-for-alls. A personal recommendation might be *Q'jfa*. *Bldr* is a tape of two live performances. *Decesh* and *Maesh* are described as experiments in employing your (the listener) body as a "sympathetic resonator." You write and tell them your experiences while lying close to a speaker playing these tapes, with the compiled results from the experiments to be made available later. [Turbine Cassettes, PO Box 4585, Santa Clara, CA 95056-4585, USA] —Bryan Baker

DAVE HATT

Ashen Light

Dave Hatt is right when he indicated to me in a recent letter that his music is probably unlike most of the music reviewed here. *Ashen Light* is a sensitive, often disturbingly sombre selection of works composed between 1976 and 1983. The mood is basically consistent throughout, although the instrumentation is mixed — moving from organ to piano to organ with clarinet. In a hushed moment, Hatt is able to exude a depth of emotion with a single clashing piano chord. [Dave Hatt, 6378C Joaquin Murieta, Newark, CA 94560, USA] —Bryan Baker

JIM HEALD

Defenders of the Forest

Moody and sometimes aching tunes deal-

ing with the love of this planet, its inhabitants and life itself. Jim's expressive vocals paint the picture well with hints of John Prine's pacing and Rodger McGuinn's smooth slur. A host of talented musicians help Jim out here, playing various guitars, viola, zamponas, saxophone, mandolin, flute, dobro, cello, drums, bass and congas. A must for those sittin' on the cabin porch and smellin' the wood fire evenings. [\$11.50 (\$1 donated to Save Our Springs)/ Missing Link Records, PO Box 90982, Austin, TX 78709-0982; 512-892-1477, USA] —Bob Bunce

HERMANOS GUZANOS

UFO Executives

Guzanos member Darrell Draeger says, "I guess if we were ever going to do anything commercial this is it. Good luck!" *UFO Executives* treats us with more of the same Guzanos country-rock-beach-blues studio garage fun. Their sound is noticeably better this time out, with all the immediacy and good time songs you've come to expect from the boys. Their best one yet! Recommended. [\$5.00 or trade/ Darrell Draeger, 721 Fairfax Rd., Bakersfield, CA 93306, USA] —Bryan Baker

HERMANOS GUZANOS

Country Fried Worms

I first got turned on to these guys when they did some collaboration with John Bartles a few ago on Bartles' *Orange Album*, and have since paid attention to Gary Wray, Darrell Draeger and Brian James Riedel's stuff. I guess it was a viewing of OFFBEAT, their cable access show, that really connected me with an appreciation of Hermanos Guzanos' trademark sound. With this release, from the Chicken Side's "Song of the Crash 'em Up Cowboys" the the Gravy Side's "Country Boys," their humor shines as well as the to-be-expected, great grunge delivery, brought to you in a pseudo-country package. Oh, to hang out around the campfire with those Guzbros worms, prairie dogs a'howlin'. . . ah, yes. . . [\$5.00 or trade/ Darrell Draeger, 721 Fairfax Rd., Bakersfield, CA 93306] —Bob Bunce

IGNORANCE

Positively Shocking

Formed by Corby, England school-mates Marcus Stone (guitar), Niki Beric (drums) and Neil Duthie (vocals), Ignorance has spent time through the local pub circuit and usual series of demos and adding Steve Jon on guitar and Stef Brooks on bass. *Positively Shocking* is the band's follow-up to 1991's *The Confident Rat*. And it shows the band further exploring the bounds of rock-oriented music. These guys can be heard flaunting influences from hook-laden pop to funk and metal and hip hop. This fits in (while sticking out, mind you) with the current Seattle craze (without the obligatory wall 'o guitars and grimaces, but with the same

fiery emotion) with a heady nod toward the Chili Peppers and maybe EMF or Jesus Jones. But why the hell they bring guest singer Jane Vaughn (it's not her fault, really) in to sing side two's kick off "True," with some kind of wheezing, cheesy "jump"-synth chorus padding its way across as the "obvious hit single." I was really diggin' this tape until then and I kept looking over my shoulder afterwards, expecting such blatant displays to rear their ugly faces again. [Metal Blade, 18653 Ventura Blvd. #311, Tarzana, CA 91356, USA; phone: 818-981-9050] — *Bryan Baker*

ILLUSION OF SAFETY

rve
Illusion Of Safety describes their music as "post-industrial experimental," motivated by an, "attempt to create a mood, stimulate thought processes, pacify, relax, and startle the listener." The technology involved is mainly sampling, but also incorporates guitar, tape, other electronics and processing. *RVE* is a well-balanced release, in terms of moods, crashing and then eerily soothing. At one point in the mix, I could decipher a jumble of swarming insects; and, later, the chirping of birds, which made for a disturbing counterpoint. [\$6.00/ Complacency, PO Box 1452, Palatine, IL 60078, USA] — *Bryan Baker*

INDIAN ROPE BURN

anxiety
A burning collection of fast-paced, heavy-beat, thick-grooved, melodic industrial songs. This is a powerful release, brimming with vigorous frenzy. [GGE Records, PO Box 1784, Kent, OH 44240, USA] — *Bryan Baker*

INFERNOLAND

Immaculate Abortion
Various experimental styles (with Industrial Beat edges), largely written improvisationally with no or little re-working. Song #1 is a tape looped sample of a car hitting a telephone pole.... But the tape, on the whole, is quite "musical." With each piece exploring different musical avenues toward a well-rounded whole. [\$4.00 (trades preferred)/ Douglas Long, 22-70 41st St. I-L, Astoria, NY 11105, USA] — *Bryan Baker*

INSLUT

Expression On Oppression
Inslut was founded by Mat Maneri, who teamed up with multi-instrumentalist/guitarist Dan Stearns to create a music that mixes urban, industrial and jazz. As they state, "Music with political conviction to push forward the boundaries of worldwide expression on oppression." And this is the lyrical rap they keep stressing. And the musical force they create is impressive. If you take Public Enemy, Meat Beat

Manifesto and jazz from the New York lower East side, blend them in a grinder, it is that good at times. This tape has about 25 minutes of tunes — and I would have liked to hear a little more. But I'll take what is offered and enjoy. [Minor 2nd Music, PO Box 701, Rutland, MA 01543, USA] — *Jim Rite (formerly Dimthingshine)*

INTRUDER

Intruder
This release by Intruder shows just how close the genres of heavy metal, thrash, and gothic rock have grown together. Nice, extra-thick, layered guitar rhythms with just about every standard metal solo thrown in. A plus is their excellent handling of fast-paced and varied time-signatures. [Metal Blade Records, 18653 Ventura Blvd. #311, Tarzana, CA 91356, USA] — *Bryan Baker*

JACK OR JIVE

Prayer
A soft musical prayer on a grand scale — things such as country, children and the earth. While piano ominously punctuates a sort of pre-dawn restlessness against orchestral backdrops, a fragile woman (Mother Earth, perhaps?) cries out for mercy in an off-key plea [Dagnet Records, Aureliusstr. 1-3, 5100 Aachen, WGermany] — *Bryan Baker*

JACK SCRATCH

When Worlds Collide
This triple 7" set offers an album's worth of material from this Chicago-based rock band that takes on elements of punk and rock in

a throaty barrage of gusto. [Jack Scratch, PO 146702, Chicago, IL 60614-6702, USA] — *Bryan Baker*

MICHAEL THOMAS JACKSON

Improvisations, Volume One
A collection of noodled weirdness on fretless bass, banjo and various guitars. The high quality of the recordings (captured in many different locations) didn't save this one, as the drifts meandered well past my attention span. [Xkurzhen Sound, 2100 Hyatt St. #1, Greensboro, NC 27403] — *Bob Bunce*

MICHAEL THOMAS JACKSON

Sumotuwe
The tape begins with eight minutes of one short guitar figure repeated with percussion that also sounds like it was done on a guitar. Side one continues in this vein, a low-key, ominous tone. The start of side two adds a bit of spice, and then it's back to the loops again. "Bait Oven" has some nice cello work chopped in a blender and re-assembled. [Xkurzhen Sound, 2100 Hyatt St. #1, Greensboro, NC 27403, USA] — *Russ Stedman*

JIM JEAN

The Penitentes
Mr. Jim Jean put together what may be considered music inspired by a Spanish American religion called The Penitentes. The tape comes with an insert giving a brief overview of this religion. But the music sounds like his music, the style I've come accustomed to from his previous release, sequenced music. This is fine with me though, since I find his music quite enjoyable. On this tape he seems to incorporate more diverse sounds. All instrumental, highly compositional music. Similar to home-taper Andrew Hosch, but more variety in individual compositional pieces. I like the tunes that incorporate percussion, which gives more flavor to his percussive type synth music. Jim also does the artwork for the cover of his tapes and has Xerox copies of his artwork available, which I find interesting and unique. If you like Zappa-esque type instrumental music, you'll wanna pick this one up. [Jim Jean, 853 Riverside Dr. #6B, New York, NY 10032, USA] — *Jim Rite (formerly Dimthingshine)*

JIM JEAN

Dildos Of The Mind — Jestions
This is the second tape I've heard of Mr. Jim Jean and it's also his latest. Music is all sequenced with what sounds like a couple of synthesizers, drum sound module, effects unit and maybe a sampler. But what he does with this equipment quite varies from the usual schlock spewed out by the average Joe. Music is very rhythmic in approach. Lots of unison riffs. Not much



you can hum to, melody-wise. It's more from the atonal/12-tone school. The first side of the tape starts off like a real horror show, then kind of noodles around. Last tune almost has standard harmony at points and sort of resolves the side. Side two is a little more interesting. More usage of unusual sounds. Also the compositions are more exciting. Lots of changes going on at all

are implemented into a dark, brooding mixture. Matthews' sounds are truly musical concoctions, and never mere ambience. These works will beg your attention. Highly recommended. [\$5.00/ Benedictine Tapes, PO Box 118, Menomonee Falls, WI 53052-0118, USA] —Bryan Baker

KEELER

JOY BEFORE THE STORM

Going Under

I dug back into my childhood for the inspiration for this album. As a whole, it turned out the way I wanted. Most of the sounds on this tape came directly from my childhood... I went back to my hometown with my portable recorder and visited some of my old haunts. Surprisingly enough, a lot of the sounds that were there some twenty-five years ago are still going strong today. I built almost every piece on Going Under around utility/service type sounds (furnaces, water pumps, fans, etc.). The sound I choose is usually a constant throughout the piece with other noises and instruments threaded over, under, and through it. There's a very small amount of actual singing or music on Going Under. For example, "Bill Levitt's Levittown" consists mainly of a string of high school cheerleaders talking between themselves completely unaware that they're being recorded. This piece is a pretty solid document of a typical high school in the 90's. The most atmospheric tape from Joy Before the Storm to date. —Andy Matthews

times. Mr. JJ seems to put a lot of time and effort in these pieces. Could easily be used for movie soundtracks. But they'd have to be of the low budget horror type. I like this stuff, and his artwork is unique and unusual too. [Jim Jean, 853 Riverside Dr. #6B, New York, NY 10032, USA] —Jim Rite (formerly Dimthingshine)

DANIEL JOHNSTON

The Lost Recordings I The Lost Recordings II

When you put these tapes on, after a couple of songs, you'll be asking yourself "Is this the lost recordings of Daniel Johnston, or the leftovers from Neil Young's *After the Gold Rush* sessions?" The resemblance is remarkable. Daniel continues to be Daniel on this release. Volume II includes "The Goat Show," an actual recording of Daniel's mother yelling at him and telling him he's a loser. It doesn't get any more honest than this, folks. [Stress Records, 4716 Depew Ave., Austin, TX 78751] —Russ Stedman

JOY BEFORE THE STORM

Going Under

Inspired by the sounds JBS' Andy Matthews remembers from childhood, the sonic constructions of Joy Before The Storm are exceptional works of intricate layers of sounds, coupled with musical backdrops and beats. Sometimes the sounds themselves are the main point of interest, other times, these sounds are used as starting points for fleshed out themes. Police scanners, eavesdropping on conversations, signal testing recordings and other oddities

Playing Field

A highly recommended release to sound source and electronic composers delving into the experimental. But don't let that tag scare those of you frightened by it, because this is definitely a good listen that rewards many times over. Currently receiving heavy airplay on GAJOOB's radio show because of its diversity and intelligent complexity. [\$15.00/ Great Orm Productions, 496-A

Hudson St. #D-35, NY, NY 10014, USA; phone: 201-434-0595] —Bryan Baker

MARK KISSINGER

Mid-Life Crisis!

Another fine instrumental guitar release from Mark Kissinger. *Mid-Life Crisis!* finds Mark dividing time between his trademark searing overdriven lead pieces and his more textured, layered delay line numbers. Each style features a layering of multiple guitar parts, often intricate gems of harmony and melody. One day during the my radio show I received a request for some Gentle Giant. I said, "You might like this one too." [\$5.00 or trade/ Mark Kissinger, 171 Smith Ave., Sharon, PA 16146, USA] —Bryan Baker

MARK KISSINGER & ROTCOD ZZAJ

Zzaj on keyboards and vocals and Mark Kissinger on guitar. Some long, spacey jams with a few bits of vocals here and there. Could have used some editing, as it would have made a better C60. "Ether Network" has some nice intertwining lines if you listen closely. Zzaj's chord structure works well on the almost Latin sounding "So What You're Saying Is..." A lot of the tunes have a "glittery" quality that is hard to describe otherwise. I don't seem to hear a lot of guitar on side one, but it shows up a bit on side two. "Kangarush" reminds me of a porno soundtrack. [\$6.00 or trade request/ Dick Metcalf, HQ, 19th SUPCOM, Unit 15015, PO Box 2879, APO AP 96218-0171] —Russ Stedman

ALISON KNOWLES

Frjloes Canyon

Interesting capturing of sound oriented happenings backing the verse of Allison Knowles, ranging from the flowing descriptiveness of "California Sandals" (the subject matter on this CD seemed to bounce occasionally back to various footwear), to the straightforward capture of a sound experience on "Mechanical Saw" (which spooked all the animals in this house when the whirring buzz began). The questions, "Do the stars on a clear night enhance hearing a train whistle through the Canadian Rockies?" and "Does anything sound the same in daylight as in the night?" are examples of the inspiration included in this release. Suggested listening for students of performance art. [¿What Next?, PO Box 2638, Santa Fe, NM 87504, USA] —Bob Bunce

K.O.M.A.

Kollectiv Order

This represents the work resulting from a collaboration between Mouth 392 (Digital Poodle), Pupka Frey (Din) and DS Faris (Parade). Manipulations, radio sampling and loops are the basic meth-



Mark Kissinger

ods of composition, resulting in large, often complex sonic constructions that lunge in lumbering, grotesque exaggerations of movement. A sonic jam, full of detail and sharp nuances. [\$7.00/ Shadow Canada, 5 Admiral Rd., Toronto, Ontario, M5R 2L4, Canada] —Bryan Baker

KRAMTONES & ROTCOD ZZAJ

Emotional Circus

Emotional Circus is a trans-Pacific musical collaboration between Kramtones (Harlan Mark Vale) in Washington State and Rotcod Zzaj (Dick Metcalf) in Korea. Side one contains Vale's basic tracks with Metcalf doing the final mix. Side two is the reverse. As far as the world of mail collaborations go, this tape does not contribute much. There are no innovative techniques and many songs sound the same, mostly e-piano and organ improvisations. While recorded on a high quality Scotch cassette with no noise reduction, the sound quality is below par, both muffled and tinny. Metcalf's voice is somewhere between Greg Lake and John Mayall, but he mixed it too low to understand. Metcalf's approach to music is improvisation. As can be expected from this pseudo-random music, some experiments work and some don't. "Fantasia," "Soundjazz I & II" and "The Circus of Emotion Parade" sound like at least two different songs played simultaneously. Still, there are a few high points: "The Marshy Zone," "John Cage," "Water's Edge of Far Away" and "New Pacific Floor/Breaking Into Light." "John Cage" is the best, a sound collage of chopped and channelled John Cage records with Metcalf's keyboards and vocals. Unfortunately, these songs cannot carry the tape. In general, *Emotional Circus* sounds aimless, probably because both Vale and Metcalf had different ideas about where to go with the music. [Zzaj Productions, c/o Dick Metcalf, P. O. Box 2879, APO San Francisco, California 96218 USA] —Henry Schneider

KREL

Who's Next On This?

Krel, from Manchester England (England),

PAWBONE KISSER

I Am What I Pay

John Cage is a fraud, an old fart canonized by academia and overawed young twits who are incapable of thinking for themselves. SILENCE! What a crock of shit! There's no doubt about it. Silence appears as something quite suspect, hostile, and pregnant with evil. Keeping to oneself thoughts that are "mandated" to be shared, communal—that's sabotage of speech. The silent person is suspected of privatizing language, of running a capitalist verbal enterprise, which is a breach of faith in the communal world order. The communal has no room for the idiosyncratic, original work. The result is that everyone is drawn into a process of uninterrupted "serial" speech. What's more, it's like a soccer game: everyone is fighting for the same ball. Communal life (and communal art) is a continuing itching to speak. A joining in the general barnyard clucking. What about the intensity of the communication of anguish in collective bodies, using as examples ritual sacrifice and of crowds, mass gatherings, demonstrations, even parades? What is the speed of communication in the space of communal speech? Entering communal speech is like jumping aboard a fast-moving bus—it's possible only when you yourself are running. If you stand still, you'll be knocked over. At the moment of speech (and therefore sound), you must have attained the same speed as is observed in the collective, in the communal apartment. For the velocity is great—an incredible escalation of linguistic intensity is characteristic of these narratives. "Shut the fucking door, you asshole!" Because clearly this person has failed to shut the door many times already, and, in general, "That's how life is, moron. As long as you're here, cut the crap!" In short, this speech is in continuous motion, as if on a super-freeway. Pay your fare or steal the ticket if you must, but FIND A WAY, ANY WAY to catch the bus and hang on for dear life because as you approach the speed of sound, the speed of light lurks at unexpected corners waiting to suck you in forever. Take a chance. Admit it, SILENCE SUCKS!!!

plays free fests, the exciting Club Dog circuit of progressive revival bands, and other local gigs. Their music is firmly Children-of-Hawkwind, but energetic enough to stand on its own as well. This is the first US release for Krel, which formed in 1990, and effectively couples intense, stinging space rock jams of equal part guitar and synthesizer with a taste for some strict song structure and strong melody. Definitely a keeper! [\$5.50 or trade request/ audiophile Tapes, 209-25 18 Ave., Bayside, NY 11360, USA] —Bryan Baker

LAST CRACK

Burning Time

Last Crack are another of the fine, dark, metal-edged, rock to be coming from Roadrunner these days. Last Crack is one of my favorites. Vocalist Buddo possesses a searing edge that hits you at the core, plus there

is enough instrumental diversity AND intensity to please the hungry ears. [Roadrunner Records, 225 Lafayette St. #407, NY, NY 10012, USA] —Bryan Baker

JACKY LIGON & DUKE ANDREWS

Lair of Excitation

Although the music on this tape is the result of all improvisation and guitars with no overdubs, it sounds nothing like what I'm accustomed to. Ligon and Andrews wrench a million different sounds, using prepared guitar, samples, tape and synth guitar during what becomes an ever-evolving swirl of sounds. [\$5.00/ Unsensored Music, 209 Williford Ct., High Point, NC 27265, USA] —Bryan Baker

JACKY LIGON & DUKE ANDREWS

Across Borders

Sampling put to good use here, along with a sometimes industrial beat, take you on a journey in and out of deep space. The synth techniques, subtle droning guitar and an overall well-put-together mix keep this work a memorable listening experience. Recommended for those on the verge of becoming beyond beyond. [\$5.00/ Unsensored Music, 209 Williford Ct., High Point, NC 27265, USA] —Bob Bunce

LAME DUCK

Logo

Lame Duck had been locked in the "studio" for one day, and this project kinda spewed out... a collection of short, semi-musical pieces that range from the deeply weird to the deranged and sarcastic, all performed in the spirit of ozone fun... "so much for

THE LAND OF MILK AND HONEY

Living Cheap in the Land of Milk and Honey

The Land of Milk and Honey is the one-man project of Erik Hammen—me. I guess I try to write songs that would make me happy if I heard them from someone else. Bands I like are Men Without Hats, Wall of Voodoo, Sigue Sigue Sputnik, the Dickies, Joe King, Carrasco and John Stewart, to name a few off the top of my head. I've got a ton of records and would like making more and to see the LP knock the CD back into the pit. I like my songs to be reflective of desperate living. Not like a criminal, but like the way it feels to long for things (desperately) like love, artistic success, sex, etc. Most of my lyrics I sort of wing along, writing about whatever I happen to be concerned with at the time (as long as it fits the music). I like music to be glorious, even if sometimes it doesn't work and sounds silly. I'd like people who listen to my tapes to forget about the fact I use some synths and a drum machine. I like guitars just as much as the next person. Hell, I like so many different kinds of music it's hard to keep track of it all. I've also been in a bunch of punk bands and I think it shows in my songs. —Erik Hammen



Lord Litter

another adventure in science." [\$4.00 or trade/Jon Gillespie, PO Box 1445, La Mirada, CA 90637-1445, USA] —Bob Bunce

THE LAND OF MILK AND HONEY Living Cheap In the Land of Milk and Honey

This is the one-man project of Erik Hammen and is mainly new wave-ish (Berlin et al) synth songs that Erik sings with a sort of Lou Reed street poet voice. Present also are sort of folk rock songs with guitar. Hammen brings a personal vision to the proceedings, a soul to the street lamp facade. [\$3.50 or trade/ Erik Hammen, 57 Three Bridges Rd., East Haddam, CT 06423, USA] —Bryan Baker

JACKY LIGON & DUKE ANDREWS Another Force of Light

One of 4 in a series of totally improvised pre-paired guitar and analog synth. Guitar recorded live and in one take with a touch of tape mixed in also. All is very scary and dark. I had a dream once with this music in it. One of those dreams where you run as hard as you can and get nowhere. The kind of dream where your best friends scream in your face and tell you that you suck. The tape seems to be different loops of orchestra music looped and manipulated. [\$5.00/ Unsensored Music, 209 Williford Ct., High Point, NC 27265, USA] —Russ Stedman

LITTLE FYODOR Idlots Are Closer To God

Here is the latest by Mr. Oddball himself, with a pile of quirky, goofy, doofytunes and rantings. He sings and shouts his words with nerd intonation, yet with conviction and meaning. L. Fyodor is ex-member/singer for defunkt band Walls Of Genius. On this solo outing he preaches about believing in God, so everything he does and says is right! How could Little Fyodor do any wrong? He does three different versions of a short ditty called, "Everybody's Fucking." He does a cool remake of the old 60's hit "This Diamond Ring." Music is of the rock vein, standard instrumentation such as guitars, keyboards, drum/drum machine, with help from his musician entourage. I like this stuff. Long live Little Fyodor and his idiotcentric ways. [Small Tools Tradition, PO Box 8005, Suite 239, Boulder, CO 80306-8005, USA] —Jim Rite (formerly Dimthingshine)

LLWYBR LLAETHOG Mewn Dvb (In Dub)

Thick, driving rhythms and a big, big bottom and push these tunes right through you! A well-seasoned mix of musical styles are displayed. The use of samples and Welch vocals, along with drummer John Griffiths' scratching technique keep things happening. If you're looking for heavy duty dance tracks, uncompromisingly strong, yet not dripping in melody, this one will make your day. But what really turned me on after all of that deep beat... their final sleeve statement which states, "Give the Black Hills back to the Indians!" These North Wales musicians have an awareness of inequalities in the U.S., as well. [\$8.00/

ROIR, 611 Broadway #411, NY, NY 10012, USA; phone: 212-477-0563; fax: 212-505-9908] —Bob Bunce

LOBELIA HAYBALERS Wish I Had Two of 'Em Life Among the Shlmfs

Two tapes of very good guitar rock 'n' roll with a definite good time garage element. Guitarist/songwriter D.W. Bostic says these are songs he writes for his own enjoyment. Recorded with help from vocalist Wahoo Willie Thibodeaux, drummer Tim Pyne and engineer Chris Massie with riffs a'plenty. [\$5.00 ea./D.W. Bostic, 1713-H.E. Cornwallis Rd., Durham, NC 27713, USA] —Bryan Baker

ENID LOPEZ Dual Delta

Brain hemisphere harmonic healing tape that induces a meditative state that synchronizes brain wave frequencies in both left and right brain hemispheres. Tranquil Technologist Michael Mantra says, "This allows a more wholesome, refreshed and relaxed feeling. Stress slowly slips away and the listener feels full and alive." Soothing waves and Delta tones. [Shining Pacific Music, PO Box 20463, Oakland, CA 94620, USA; phone: 415-658-2560] —Bryan Baker

LOST KARMA

Hailing from the twin Cities area, Lost Karma was formed in early 1990. The music is influenced by the early DC-ish sound ala Bad Brains and Minor Threat, backed with lyrics ranging from subversive political ideas



Lost Karma

to social injustice to personal plights of feeling. If you're into it, this tape is well worth getting, with emotional performances and good sound. [Erik S. Ohlander, 1481 Lake Park Cir., Eagan, MN 55122, USA] —Bryan Baker

LOVE, CALVIN

Who Says I'm Not Already Famous???

● A "best of" compilation of one of my favorite artists. Love, Calvin (aka Scott Johnson) has released 5 or 6 tapes over the past few years, and each one of them offers a very unique twist to the rock 'n' roll style. Johnson's songs have all sorts of imagery, from religious angst to graveyard alienation. It's like the study of a mind in turmoil and the catharsis of some of these songs is amazing to behold. This is one artist of whose work I would heartily recommend having a complete catalog — and this tape is a good introduction. [\$5.00/ Porkopolis, PO Box 3529, Cincinnati, OH 45201, USA] —Bryan Baker

LUCIFER SAM AND THE MINISTER

Live at KFJC-FM

● This tape was culled from a 4-hour "preach-in" performed by Lucifer Sam and the Minister and recorded live in 1988 on KFJC-FM. A collage of Christian figures from preachers to cable television and radio stations, including Olympians for Christ. It's all meshed together but not all thrown together. The message of duplicity comes through loud and clear. This same theme has been explored many times before by artists in the sensory collage field. This one also came with a tract, a Chick Publication and a doctored photo of Christ. [Turbine Cassettes, PO Box 4585, Santa Clara, CA 95056-4585, USA] —Bryan Baker

MADRONES

Thunder on the Highline

● Kristi and Steve Nebel join with J.W. Sparrow and Tom Morgan to present a very focused collection of train-related songs, accented with acoustic bass, guitar, autoharp and drums. A neat use of "trains a'runnin' down de track" recordings are used and mixed into openings or exits from some tunes helping sharpen the already clear image of life effected by the roads of rail. One cannot help but conjure up images of depression-era life along the tracks, expressed sometimes in a Woody Guthrie groove, yet still maintaining a modern air around the entire group of songs. Highly recommended for inclusion in a portrait of 20th century North America. [Icebird Record Co., 5109 Pt. Fosdick Dr. NW #E155, Gig Harbor, WA 98335, USA] —Bob Bunce

MAGIC MOMENTS AT TWILIGHT TIME

Flashbax Vol. 2

Lord Litter writes, "Mastermind of MMATT is Mick Magic, who became within a short time a very important person on the network scene in England. He is totally fired up about the free music idea, publishes an incredible newsletter — fun to read, fun to look at. . . a "cult" thing!!! Plus to me he is one exception on the English space scene, because he has this specific aspect of English humor in his music. . . a bit like "The Bonzo Dog Band in Space" plus glam rock aspects and more. . . very worthwhile to get in touch with." The Flashbax series (there are at least two others, one available from IRRE Tapes and one from audiophile Tapes) is comprised of "flashbacks" of material available from what ap-

bassist in Alien Planetscapes. His roots are in jazz, gaining something of reputation as a session musician. *Totentanz* contains two side-long pieces whose rhythmic and melodic base tend to be static (unchanging over time), coupled with fairly dynamic synth and found-voices weaving their way in and out throughout, making for a very percolating stew. [£2.75 or trade request/ Alternative Media Tapes, 28 Smalldale Road, Great Barr, Birmingham., B42 2RX, England, U.K.] —Bryan Baker

LG MAIR JR.

The Shaman's Dream

● This is my favorite Mair release of jazz-

KGNU KABARET 11/18/89

Featuring Little Fyodor, Oriental Surfer Head, Fyodor & Babushka. All the music on this tape was recorded in one evening, live, over the radio, during the KGNU Kabaret, a slot reserved (as often as possible) for live performances emanating directly from the "concert hall" (i.e., the hallway) at KGNU, a public radio station in Boulder, Colorado. The show started off with me, Little Fyodor. It was one of my very few solo performances (without even my usual cohort, Babushka) and my only one to date on acoustic guitar. I intended this format to bring out the purity of my songs. It's fun and a challenge to coordinate, and to arrange, and to overdub in the studio, but my main reason for getting into music was to sing — albeit in caricatured form — songs that express deeply held feelings and ideas, so deeply held in fact that they usually stay submerged beneath my fear to express them in any but an artistic, and preferably a satirical, context. Performing solo also allows me to be more spontaneously expressive since I can screw around and get as wild as I like without having to worry about throwing someone else off if I lose my place or change tempos on a whim. The selection is a spattering of songs from my first three records plus two that will be on my next one. Oriental Surfer Head are a duo plus whomever they get to help out. Their goal seems to be to blend minimally sketched concepts with free improvisation and tongue-in-cheek jazz, usually with a mischievous, da-da sense of humor. Their segment starts off with the core duo, then they are joined by Chris Culhane, who records with the Lords of Howling, and by Dave Clark, who makes improvisation tapes with Walter Drake. Then Fyodor & Babushka perform instrumental duets entirely on toys, of one sort or another. Five songs of Babushka's composition and something we think is a European folk song, which we copied off the Doo-Dooettes. I think these ditties combine an Old World-ish demented wisdom with a childlike naiveté with an avant-garde sense of the hypnotic. Equally stoic and silly, an idiot's grin in dreamland, a toddler spinning in circles. . . It all finished with the Big Jam, the Surfer Heads and Fyodor and Babushka and whoever else was hanging around. I think it has a neat feel. Goofy but Buoyant. One of my favorite jams in a while. A weird combination of sounds. Definitely, and happily, different. —Little Fyodor

pears to be a vast archive of recordings by MMATT. These particular songs were mostly recorded around 1987 and are prime examples of rockin' space rock jams with analog synths and guitar and drums all sizzling in a structured song sense. "Get Into the Dream Cream" is sexually hot and made me sweat the first time I heard it 'cos I just happened to be sending it out over the airwaves for all of Salt Lake City to hear at the same time. Recommended stuff! [\$6.00/ KFR Germany, Dittmar, Pariserstr. 63A, 1000 Berlin 15, Germany]. And write to Mick Magic too! [MMATT, Mick Magic, 6 Farm Court, Farm Road, Frimley, Camberley, Surrey, GU16 5TJ, England] —Bryan Baker

L.G. MAIR, JR.

Totentanz

● Many of you may recognize Mair as the

based, percussive synthesizer works. *Shaman's Dream* varies the pace a bit more than previous Mair releases I've heard throughout its 60 minutes, playing with atmospheres equally as well as he jousts with the grooves and hyper-rhythms. Highly recommended. [DM 7/ S-Meta Tapes, c/o Manfred Chmielewski, Zur Burgmühle 5, 4050 Mönchengladbach 3, Germany] —Bryan Baker

MALOK

The End eep!, Vol. II

● Malok continues delving into collage work on this one with instances of lengthy rants taking the foreground. [Malok, Box 41, Waukau, WI 54980, USA] —Bryan Baker

MALOK

Chops



The Manufacturing Of Humidifiers

Drifting spaceness with what seems to be old movie or even training film soundtracks, manipulated into the mix. Minimal percussion use on most tracks, but in the depth of the voyage, this is not a detraction, while the moaning minor keyed synth sometimes competes with the vocal/sampled/soundtrack sections creating a dark to grizzily panorama. Not recommended for the weak of heart or inexperienced. [Malok, Box 41, Waukau, WI 54980, USA] —Bob Bunce

DON MALONE

Vilet LAMP

Don Malone is the director of the Electronic Music Studio of the Chicago Musical College at Roosevelt University. This tape contains music realized on the "LAMP" (Live Algorithmic Music Performance) system. Algorithms are generated from a Commodore 64 computer triggering TX81Z and CZ101 synthesizers and an LXP-1 effects processor. The synths are also output through the effects processor. The result is an ever-changing, revolving sort of atmospheric music. Don has written "Listen then pass it on" on the cover of the tape. [\$5.00 or trade/ Don Malone, Box 32, Sharon, WI 53585, USA] —Bryan Baker

DON MALONE

Jingle Bellz

This tape employs the same technology as the one above, including the fact that no two tapes are alike (so the tape I am reviewing here will not necessarily be like the one you receive). *Jingle Bellz* is Malone's Christmas tape, and seems to employ more of a hands-on approach — or, at least, an element of conscious manipulation on the part of Malone. This does not contain a large selection of your favorite Christmas songs from years past. But there is a seriously eerie rendition of "Jingle Bells." The sounds generated on this tape do have bell-like timbres

— hence, the name. I especially liked side two, as it evolves into manic festivities of its own devices. This is my favorite of Malone's LAMP pieces. [\$5.00 or trade/ Don Malone, Box 32, Sharon, WI 53585, USA] —Bryan Baker

MANDIBLE CHATTER

Serenade For Anton

This release reminds me of Jacky Ligon & Duke Andrews' *Lair Of Excitation* and John Hinds' *Cage Musicircus*. All three have an

THE MANUFACTURING OF HUMIDIFIERS

The Manufacturing of Humidifiers Dire Images of Beauty

Music self-described as "abstract expressionist jazz/rock/funk/thrash." It's a very free-spirited conglomeration with Dan Plonsey on sax and clarinet, Randy Porter on guitar, Raj Mehta on trumpet, shenai and wooden flute, Steve Horowitz on bass and Ward Spangler on drums and percussion. This music is sometimes called "improvcore" and is possibly best described as a musical high wire act: sometimes you fall off just to feel the rush of the fall. A large dose of energetic fun is very evident also. Those of you familiar with the Rotton Kidz will find a point of reference there. Recommended. [Daniel Plonsey, 2149 Curtis St., Berkeley, CA 94702, USA; 510-548-1095] —Bryan Baker

MASTER/SLAVE RELATIONSHIP A New Explanation For Decadence

You can probably guess the style here from the name. The title also seems to be a perfect description. The disc commences with a sexually desperate female voice speaking German over repetitive synth stylings, and this level of art continues throughout. Calls to a phone sex line and suggestive poetry. I was aroused at first, but it quickly wore off. [Dragnet Records, Aureliusstr. 1-3, 5100 Aachen, WGermany] —Russ Stedman

THE MANUFACTURING OF HUMIDIFIERS

The Manufacturing of Humidifiers was founded in the fall of 1989 by Randy Porter, Steve Horowitz, Ward Spangler and Dan Plonsey (me). The group's founding is traced to the explosion of the East Bay's underground new music collective, *The Composer's Cafeteria*. Emerging from the wreckage of the so-called "new classical music scene." We came to at a chalkboard where we had apparently pounded out a fundamental equation in the relatively new science of music-chemistry: abstract expressionist jazz/rock/funk/thrash pulverised under high heat and pressure produces non-localized ethnic-music (source destination unknown), capable of powering a spaceship to the asteroid belt and back — if you know what you're doing. We didn't, so we sought out individual solitude in candle-lit basements and garrets. We re-united after several weeks isolation with this tape. The group performs frequently in the Bay area at Olive Oils, The Heinz Club, and other "improvcore" venues, and recently took part in the "Day of Music" in Long Beach. —Dan Plonsey

extremely dynamic mix of sounds stirring around in the mix. *Serenade For Anton* was inspired from the fact that one of its members happened to move across the street from Anton Sedlock(?), reportedly the founder of a satanic group. They proceeded to perform a sort of serenade by simply opening the windows of the apartment and playing. And this is the result. The sound is somewhat akin to traditional improvisational electronic music, but, like they say, it does have its very own "... significantly broader range of mayhem." This tape serves well as an atmospheric soundscape also. [73 Sharon St., San Francisco, CA 94114, USA] —Bryan Baker

MAUVE SIDESHOW

The Mauve Sideshow is a duo of expatriated Texans, Dusty Lee and Treva, now living in Seattle. Their new CD, *Mauve Sideshow*, includes remixed tracks from their two privately released LPs *Dark Flowers* and *Stray Apparitions* with the additional track "Hide in the Rain." There is a dream-like quality to this music. Dusty's broad washes of processed synthesizer, tape collage and Mellotron are mixed under Treva's wordless vocal meanderings and psychedelic recitations. The tripiness of Treva's singing is reminiscent of Lady June and her Linguistic Leprosy. *Mauve Sideshow* is perfect listen-

ing for those dreary, rainy afternoons or just before bed. Relax and let your mind wander through the music. [Refraction Sound, 165 Boston #4, Seattle, Washington 98109] — Henry Schneider

MAYHEM STEAMROLLER

Radio Active

Somber synth atmospheres with found voices mixed in. "CPL" is a recitation of the Dewy decimal system. (Incidentally, did you know Cow Tipping is a category?). "Lead Zeppelin" is the most effective piece here. It features the radio announcer of the fated Hindenburg derigible on that dreadful day. The first three pieces are musically very similar. "Abducted" adds a more active musical basis. And "Fat Bottomed Bulgarians" samples Queen's opening vocal chorus and plays a melody. Ray Carmen's employment of found vocals throughout is the basis for each of the pieces and makes for quite an eclectic (an overused word, I know, but one that applies in this case) work. Another point of interest is Ray's heavy useage of the Casio SK-1 sampler. [\$3.00; Dig My Art, 218 South Main St., Hightstown, NJ 08520, USA] —Bryan Baker

LOREN MAZZACANE & SUZANNE LANGILLE

Come Night

"Odd" is a good word to describe this release. I can definitely say that this is original. They seem to have almost created a new form. Slow, mellow coffee-house style, with slide guitar and vocals that both seem to be a tad off key at times. Songs are kept under three minutes, save the 9:07 "Willow." Touches of sax here and there. [What Next?, PO Box 2638, Santa Fe, NM 87504] —Russ Stedman

STEVEN MCDONALD AND PACIFIC ELECTRIC

Meditations and Transports

This tape was the result of discussions on the subject of doing meditational music. McDonald writes, "I also wanted to stretch in other areas and see what I could do, and so proceeded to sit down and work up the four pieces for side two, which range from spacey music all the way up to stomp jazz. It was a lot of fun to do." Side one is a well-focused realization of ambient loop themes that blend and revolve around one another. Side two changes the pace a bit, while remaining within the realm of meditative music. Most of the percussion is live, by hand, rather than dependent on the sequencers, and as McDonald says, "Getting it down generally required multiple takes—though the furious drumming at the end of "Skeleton Dance" was executed in two passes (causing terrific envy amongst drummers hearing it because it was done so easily; however, I have the advantage of being able to think in Middle Eastern drum patterns)." Steven's current

MAYHEM STEAMROLLER

Radio Active

This is a short release of experimental music that I've had lying around for a while. James St. Vrain asked me to put together a tape for his Dig My Art label, and this is what he got! My wife came up with the name after seeing Mannheim Steamroller on "Good Morning America" a few years ago. "CPL" is the longest piece I've ever recorded (over 6 minutes), and features me playing a Roland D-50 keyboard, and reciting the Dewey Decimal system over the phone. "CPL" was so named because when we recorded it, I was wearing a Chicago Public Library T-shirt! Mike Crooker guests on this, adding special fx, occasional percussion and the library answering machine voice. "Lead Zeppelin" is also a keyboard piece, with excerpts from the radio broadcast of the Hindenberg going down in flames. "71190" is the probably the most self-indulgent selection on this tape. The melody is simply my voice, sampled and looped, and played on the Casio SK-1. This was recorded when we lived in our old apartment, and the day I recorded it (as in the title), I taped kids playing in the pool outside, and mixed it in. "Abducted" and "Fat Bottomed Bulgarians" are taken from an old cassette I did called "Dance Party!" which I wisely pulled out of circulation — it wasn't a very good tape. "Abducted" features excerpts of Tom Snyder interviewing author Bud Hopkins, and "Fat Bottomed Bulgarians" is Queen sampled to sound like a Bulgarian folk choir. The first three tracks on this tape were originally recorded for "Duet Yourself," which was supposed to have been a C-60 (sort of like a double LP). I took them off when I realised there was really nowhere I could fit them in without interrupting the flow of what is already, in my mind, a pretty diverse cassette. Who knows? Maybe my next tape just might be the stylistic free-for-all that "Duet Yourself" was supposed to have been (don't say I didn't warn you)! Anyway, in closing, I might add that you should not operate any heavy machinery while listening to this tape. It may cause drowsiness. I better stop now, or else it will take you longer to read this than it will to listen to the cassette. —Ray Carmen

work includes music based on ancient Egyptian themes. [\$7.50 or trade/ PO Box 7091, Burbank, CA 91510-7091, USA] —Bryan Baker

SCATMAN MEREDITH

Hope For Us

Meredith's work has been embraced by fans of underground Christian music — but this is not preachy, pulpit-pounding. *Hope For Us* is another personal, heartfelt collection of songs delivered with exceptional feeling. The style is folk and rock with good harmony and great melodies. Meredith is a songwriter first and foremost, and imbues his songs with his ideals and his soul. [\$6.00 or trade/ PO Box 444, Rockland, DE 19732, USA] —Bryan Baker

THE MILLAWAY-LIKERT PROJECT

Vol. 1

A mail-collaboration with Gary Likert providing words and lyrical melodies and Doug Millaway playing synthesizers. I think I'd classify this for the most part in a lite rock

category ("Do You Have the Time?" takes some cues from an old Carpenter's melody), although Likert's vocal style (which serves up some occasional surprises) seems more influenced by modern lounge jazz artists like ABC. This reminds me of the work currently coming from Houston's Presence Records and some of Guy Sherman's stuff. [Gary Likert, 1203 Highway 25, Gallatin, TX 37066, USA; phone: 615-734-4147; or Doug Millaway, 416 Juniper Dr., Detroit Lakes, MN 56501, USA] —Bryan Baker

MINÓY

Selzure of the Vold

From 1991 with Minóy's signature tortured feedback electronics wrenching and screaming mind out of control. The ghost in the machine is not named Casper. Colored wax melted on the cover encases a pill of some kind. Pleasant screams. [\$10/ Minóy Cassette Works, 923 W. 232 St., Torrance, CA 90502, USA] —Bryan Baker

MINÓY

THE MILLAWAY - LIKERT PROJECT

Though many home tapers successfully operate in relative isolation, the challenges of collaborating on original music with someone you've never met in another part of the country or world are endless. Doug Millaway of Detroit Lakes, Minnesota, and I have struck up a mutually beneficial writing relationship which matches strength with strength. Doug is a prolific writer, arranger, and recorder of widely varying instrumental tracks which rarely fail to please and surprise, perhaps a rare combination. Lacking impressive instrumental chops or extensive equipment, I specialize in melody and lyrical interpretations. Together, we produce music that goes at times in most unexpected directions. How else could a guy in Tennessee sing his guts out to a full band in Minnesota he has never met! —Gary Likert

Pressures of the Sane

See above. Audio pain art. [\$6/ Nihilistic Recordings, c/o Peter Zincken, Esdoornlaan Ga, 1521 EA Wormerveer, The Netherlands, USA] —Bryan Baker

M'LUMBO

Relaxing With M'Lumbo

M'Lumbo plays an affected sort of world music cum jazz with a little Spike Jones vision. Covering such songs as The Alfred Hitchcock Theme and In-A-Gadda-Da-Vida, and paying, more times than not, less than strict attention to the original version, M'Lumbo's music is a polyrhythmic dance of disparate cultures. [Maitre'D Records, 70 E. 10th St., NY, NY 10003, USA] —Bryan Baker

MORTICIA

13 Nightmares

Very top-notch Gothrock from this Minneapolis band that owes its appeal as much to its hard drive and firm grasp on the death nails as to its lacing of humor throughout. Notable also is the fine instrumental performances by all the contributors. Jodie Tanaka's (Morticia) pipe organ, coupled with the multiple-layered guitars on Bach's Toccata and Fugue are a real treat here. Lots of surprises and musical twists too. Recommended. [Channel 83 Records, 900 W. Grandview, Roseville, MN 55113, USA] —Bryan Baker

MOTHER INFERIOR

We're From Seattle

Mother Inferior is the musical union of Russ Stedman and Evan Peta. *We're From Seattle* was recorded from May to September of 1992. Some of the songs on the tape are what they call "Fake Songs."... recorded on one night in one long sporadic session. While others are more composed. It's not real apparent which songs are recorded in which way, other than the fact that a few of the songs, such as "Susan Day Worship Song" have very thick, overdriven guitar lines and riffs that must have taken time to develop, while "Sweet Home Alabama" is simply basement jamming with a pal, all in the name of fun. "Music critic comments" (heard throughout the tape) were done the same night as the "fake recordings session." Various annoying people from the Mitchell area were pestered throughout the evening to comment (into a hand-held recorder) on a band they had never heard of "...and probably never will!" This is a fun tape whose unevenness is also an asset. Neither Stedman or Peta has ever been to Seattle. [\$3.00 or trade/ Russ Stedman, 1401 So. Main #123, Mitchell, SD 57301, USA] —Bryan Baker

MOTO

Talk of Moto

MOTO (aka Masters of the Obvious) is Paul Caporino on guitars and vocals and Beck

Dudley on drums and vocals. Although this is not the best MOTO work I've heard, it certainly has its moments. Caporino, over the years, has devoted himself to keeping alive that Bay City Rollers / Partridge Family kind of "hook-and-harmony" style... but with a Slade-ish edge. Songs like "Love Back"



Lance Murkin

and "Street Where Love Lives" make you want to sing along before you even know the words. Listening to a MOTO tape is like a constantly elusive game of "Name That Tune." Around every corner is a riff or lyric that sits on the tip of your tongue like a name you can't quite recall. *Talk of MOTO* includes some demos of later singles, a live set from Toronto, and covers of Wire and King Harvest. Be prepared to tap your foot. [\$4.00/ PO Box 578912, Chicago, IL 60657] —Russ Stedman

THE MOUNTAIN GOATS

The Hound Chronicles

Vocals and guitar stuff, stripped of effects, with some playful synthy melodic touches here and there are what makes up this collection of Goat tunes. "The Cow Song" is a hypnotic little ditty, featuring the gotcha hook "I love the cows, I love the cows." The sleeve gives the listener an in-depth historical account of "Hounds" (side 2) from 1546 to about 1918. I enjoyed the sometimes vision enhancing lyrics but grew tired of the often repeated melodies. I look forward to the Mountain Goats' next release, and hope that the lead Goat has saved a percentage of the band's profits to put towards a used reverb unit. [Shrimper Tapes, PO Box 1837, Upland, CA 91785, USA] —Bob Bunce

MOVING GELATINE PLATES

Moving Gelatine Plates is another obscure French progressive band from the early 70s given new life on CD by Musea. MGP consisted of Didier Thibault on bass and vocals (later with Gong), Gerard Bertram on guitar,

Gerard Pons on drums and Maurice Helminger on keyboards, sax, flute and trumpet. This CD reissue includes their entire debut album (5 songs), original cover artwork, extensive band history, lyrics (such as they are) and 4 bonus tracks from MGP's 1980 album *Moving*. The cover art, a hand holding an exploding plate of gelatine, suggests today's industrial bands rather than 1970 progressive music. In fact the opening track "London Cab" has a great "industrial" intro. MGP is a refreshing glimpse into the past. These four guys really cook! Their music mixed a dash of Soft Machine, King Crimson (*Lizard*) and Pink Floyd (*Atom Heart Mother*) with a dab of Iron Butterfly (*In-A-Gadda-Da-Vida* drums). Fast breaks, complex rhythms, virtuoso playing and weird lyrics combined to produce innovative music ahead of its time. The lyrics are one of the many surprises in store for you. Suddenly, in the middle of an energetic jam, you hear a processed voice reciting Three Blind Mice! Disconcerting, and in the immortal words of Mr. Spock, "Fascinating!" Don't pass on the opportunity to buy this CD. [Musea, 68 La Tinchotte, 57117 Retonfey, FRANCE] —Henry Schneider

ERIC MUHS & CHARLES LAUREL

Brilliant Pebbles

23 MIDI-assisted instrumental compositions (most of which run around 2 minutes). While each successive piece is stylistically dissimilar to the next (styles from percussive, quasi-ambiance to big band), the tape has a very cohesive feel, the sound is bright, the percussion is excellent throughout with drummer Greg Gray helping to flesh things out with his drumkit. Appearance are also made here and there by R. Michael Torrey, Don Campau and Perry Phillips. The result is a direct copy from a DAT master. [\$5.00 or trade/ Specific Ocean Music, c/o Charles Laurel, 948 15th Ave., Redwood City, CA 94063, USA] —Bryan Baker

MUUDO

67 Z

Writing in a letter, "We are a research design group. We study and advance new concepts in magnetoacoustics, dense collages activate designs of ours which become active during such transmissions interlinked via ground veinics. Strain alignment of space has been demonstrated." This is the second such tape I've experienced; and that's what I call it: an experience. It's a shifting, electronic shimmer. Like the whispering, silent feedback of a metallic wind chime. Like the choir of a void. [52 Delmar Ave., SI, NY 10312, USA; phone: 718-317-1860] —Bryan Baker

LANCE MURKIN

Alone

Tight, outstanding guitar rock 'n' roll in the vein of early Bruce Springsteen or early

Tom Petty or John Mellencamp, with more of an emphasis on country-influenced acoustic sources. Similar themes are the focus also, from cars to wanderlust and the joys and pains of real people. Murkin plays all the guitars, sings the vocals (with help from 10-year musical partner Joe Jacobson on one song) and writes all these great songs. Every single one of 'em is a keeper, and with Murkin at the studio controls this sounds great too. [\$7 or trade request/ Skeeter Records, 1524 NE Hardage, Lee's Summit, MO 64063, USA] —Bryan Baker

ROBERT MUSSO

Active Resonance

While 1989's *Absolute Music* found Musso exploring various sonic possibilities on guitar and other like instruments, often conjuring up Eastern themes in the process, *Active Resonance* seems to take more inspiration from his work in the intense progressive jazz of his band Machine Gun. This release is not quite so searing as the latter, nor as reflective as the former, but Musso has formed a thoroughly enjoyable combination of both his world music and jazz background. And this is more of a "band" album than that of a singular artist, although Musso's guitar work is impressively involved (and involving) throughout. Bill Laswell's bass is a warm, gripping treat, as always. And the percussion work of Martin Obeng, Bil Bryant and Richard Graham really sparkles. Highly recommended. [Muworks, 111 4th Ave. \$5A, NY, NY 10003, USA] —Bryan Baker

NATIVE DYSTOPEAN

Antonym

Antony Burnham's (of England's Soft Watch report) one-man project features very effective electronic tracks which are percussive in nature. Sounds like Antony has created analog synthesized noise patches for these pieces which sound unique, albeit with influences ranging from modern industrial to early Kraftwerk — only more minimal than either might imply. Recommended. [Antony G. Burnham, 70 Old Hinckley Rd., Nungaton, Warwickshire, CV10 0AB, ENGLAND] —Bryan Baker

NEGAZIONE

100%

Outstanding! Fast, heartfelt, thrashing, heavy songs that are as intensely played as written. "Welcome (To My World)" sums up well with: "I've dreams that give me hope, I've got hope that gives me life, and I got moments to believe in." Here is music to believe in. [We Bite Records, PO Box 10172, Chicago, IL 60610, USA; phone: 312-738-4040; fax: 312-738-8945] —Bryan Baker

NÉGLIGÉ - ELECTRONIC UNDERWEAR

Pränatal Inferno

Consisting of live electronics and live computer music (no overdubs), this is a very active mix of a plethora of electronic stimuli: percussion computer, DSP synthesizer, interactive sequencer, sampler via self-constructed stick-bass and guitar, MIDI-improviser, computer assisted system exclusive data improviser. And while there is a whole lot going on at any given moment, the mix is clean and sounds fairly structured, but not cold or mechanical (regardless of the sources used). Perhaps an electronic version of the tribal campfire? Anyone interested in electronic sound exploration would do well to get this release. [Individual Electronic Music, c/o Günter Schroth, Hippelstraße 54, 8000 München 82, Germany] —Bryan Baker

NEITHER/NEITHER WORLD

Dismember Them

The cover boldly proclaims the title cut of this 5-song 7" as, "The first and only tribute song to Jeffery Dahmer." You remember him as the recent U.S. mass murderer who carved and ate his victims. The song here is slow, sloppy hardcore dirge and unlike any of the other four on the record. Call it a desperate attempt at publicity. Neither/Neither World's real sound is an enigmatic mirage of surreal images set to elusive acoustic guitar, distant keyboards and Wendy van Dusen's winsom vocals. [Majestic Chaos, 1072 Folsom St. #388, San Francisco, CA 94103, USA] —Bryan Baker

NEO PSEUDO

Folks Like Us

Acoustic guitar rhythms, horn-delivered melodies, light percussion and smooth, flowing vocals are used here to present the songs of Kevin Slick (bass, mandolin, guitar, harmonica, e-bow and vocals) and Mike Biddison (guitar, bass and vocals). This feel good, kick up 'yer heels, lovin' life stuff has a country swing groove at times, with vocal harmonies reminiscent of the Winwood-Mason combo in early Traffic, all supporting a depth of lyrical treasures. Paul Butler's clarinet and saxophone ditties are worth the price of admission alone. Without the Tribe of Dorks dance, perhaps none of this would have been. [\$8.00/ Nu Vu Du Music, 3 Vanderslice St., Phoenixville, PA 19460, USA; phone: 215-983-9927] —Bob Bunce

NEO PSEUDO

Ritual Laughter

Neo Pseudo's new release is another excellent outing of folk-jazz with top-notch songs, tight performances and outstanding full-band arrangements all around. The sound is clean and the song selection is varied to make this tape an exhilarating listen from start to finish. I'll be keeping this one very close at hand for a long time to come. [\$8.00/ Nu Vu Du Music, 3 Vanderslice St., Phoenixville, PA 19460, USA; phone: 215-983-9927] —Bryan Baker

NIGHTRIDER

Nightrider

Nightrider is another in Musea's series of French progressive reissues. Nightrider was a French 6 piece band from the late 70s with the English vocalist Bob Salazar, 2 keyboards, guitar, bass and drums. Musea kicked out the jams on this CD: original cover art; a 12-page booklet with photos, history and lyrics; and a color picture CD of Nightrider in concert. Nightrider, like Kansas, crossed 70s hard rock with progressive music, producing exquisite instrumental breaks featuring Herve Guido's and Frederic Rossini's elaborate keyboard chops and John Woolloff's tremendous electric guitar licks. Unfortunately in 1979, French sales of their album were low. Nightrider eventually broke up in 1981, never to release another album. If you long for those days of Kansas/Styx styled progressive rock, *Nightrider* is for you. [Musea, 68 La Tinchotte, 57117 Retonfey, FRANCE] —Henry Schneider

NOETRA

Neuf Songs

Even though the title of this CD reissue is *Neuf Songs* (Nine Musings), there are actually thirteen. Noetra recorded these thirteen thought provoking "musings," one to ten minutes in length, between November 1979 and August 1981. Noetra, a large ensemble, featured: Jean Lapouge (composer) - guitar, Christian Paboeuf - flute and oboe, Daniel Renault - drums, Denis Lefranc - bass, Pierre Aubert - violin, Pascal Leberre - clarinet and soprano sax, Francis Michaud - tenor sax and flute, Denis Vollet - violincello, Claude Lapouge - trombone, Jacques Nobili - trombone and Laurent Tardif - alto flute. Noetra successfully straddled the interface between rock, classical chamber music and jazz without creating background music or falling prey to avant garde excess. *Neuf Songs* reminded me of the album *Un Certain Pays* by another obscure French band Human. Both bands created a unique blend of these musical styles. If bands like Art Zoyd, Third Ear Band and Universe Zero stimulate you, but you prefer music a bit more in the mainstream, then *Neuf Songs* is for you. [Musea, 68 La Tinchotte, 57117 Retonfey, FRANCE] —Henry Schneider

NOMUZIC

Celestial Reasonings

A well-balanced tape employing analog synths, various electronics and manipulated sources and occasional readings. "Voltair's Song" takes pieces from the documentary "UFO Journals." Occasional forays into more noisy experiments keep this from being surprisingly ambient. And Carl Howard and company manage to evoke many different atmospheres throughout, from the cold electronic "For Old MIB's" to the Eastern mantra "Earthwave." Recommended. [audiofile

Tapes, 209-25 18 Ave., Bayside, NY 11360, USA] —Bryan Baker

NOMUZIC

Notes About the Man

Rather angry industrial dance, "...The Man Bursts Into Flames." Midway through side one, the tape takes on a "pissed-off Marc Almond" quality on "The Chair." Demonic slowed vocals on "Empty House." The tape is well produced. "Spectre" has a slap-happy vocal that sounds like the tape is disfunctional. "Only the Dessert" ventures into an almost hip-hop drum pattern. [audiofile Tapes, 209-25 18 Ave., Bayside, NY 11360, USA] —Russ Stedman

NON AGGRESSION PACT / MENTALLO & THE FIXER

General Purpose Cassette #004

The General Purpose Cassette organization was formed to provide a way that artists in the hard-beat electronic genre of music could release high quality cassettes and information. Each release is packaged uniquely (this one comes encased in a hand-made aluminum cover) and includes a booklet of art, poetry and contacts. Alex Kane writes, "We welcome all artists involved in techno/industrial-dance/acid/hard-beat/electronic music to contact GPC. We are willing to listen, exchange ideas and provide further contacts." This release is the fourth by GPC and showcases Non-Aggression Pact (from Tampa, FL) and Mentallo and The Fixer (from San Antonio, TX). Non-Aggression Pact holds firmly on the beat propulsion, with vocals scratching out a painful melody. Mentallo and The Fixer are more experimental, more sonically explorational — nearly devolving into static and noise at points. Recommended. [\$4.00 or trade/ Alex Kane, 2976 Klein St. #127B, Allentown, PA 18103, USA] —Bryan Baker

NONE HIGHER

Recollection

A nicely varied assemblage of analog synth works with good degree of experimentation and intelligent exploration. None Higher bring elements of sonic noise manipulation, electronic ambience, effects generation, electronic percussion and hard beat into the mix and in various forms, yet manage to bring it all together at the same time. Highly recommended. [\$6.00/Chris Shepard, PO Box 35, South Plainfield, NJ 07080, USA] —Bryan Baker

NOT BIG WORLD

Fear No Evil

A very raw release of noise and electronics, sound loops, some vocals and a determined Pentecostal woman praising the Lord Jesus through various anecdotes. This is the one-man (more or less, I guess) project of one Steven Hart who aptly labels his brand of sonic art "industrial gospel noise." [\$4.00 or

trade/ Steven Hart, 2783 SW 74th Ex. #F, Oklahoma City, OK 73159, USA] —Bryan Baker

NOW

Children of a Dying World b/w Lost ■
Now is a Belgian band and this 45 rpm single contains two songs from their CD *Spheres*. Now is a new band to me and this single is the first time I've heard their music. If these two songs are typical of the band, I am amazed that Musea signed Now and released their music. Now's music is neither interesting, unique, nor innovative. All the qualities we've come to expect from Musea releases. "Children of a Dying World" is particularly mediocre with some silly backing female vocals. It reminded me of the worst "progressive" band — Styx. The only thing going for Now is the outstanding Art Deco style cover artwork. Musea can be forgiven for this one indiscretion. Let us hope that Now is not a harbinger of a new trend in Musea's catalog. [Musea, 68 La Tinchotte, 57117 Retonfey, France] —Henry Schneider

JOHN NOW

Sonic Relief

This is the first psycho-technology tape created by John Now. The artist has tried a variety of mind/brain machines and tapes. He has focused on a non-invasive modality utilizing all natural sounds. The selection of sounds used in this tape were based on their soothing effect and their spatial qualities being enhanced in combination with other sound sources to create a sonic sculptural environment. The two sides of the tape are entitled "Sonic Relax" and "Sonic Refresh," with the "relax" side definitely being the more soothing of the two (the sound of rolling waves on a beach is what I mostly hear). I would even go so far as to say that the "refresh" side ventures into white noise territory. Entrainment frequencies are used quite often throughout to provide further focus (I personally find the "ringing" here annoying). Mr. Now composes for the synthesizer, creates sonic sculpture tapes and is a founding member of the Flowing Stream Trio. Very similar is another tape released by Tranquil Technology with John Now and Michael Mantra called *Sonic Transform* I find the entrainment frequencies on this release to be much less intrusive than on *Sonic Relief*, I would, therefore, recommend it over the other. [\$9.95/ Tranquil Technology, PO Box 20463, Oakland, CA 94620, USA] —Bryan Baker

THE OXYMORONS

Bash On, Regardless

Bash On, Regardless is the second release from The Oxymorons. Their music is a self described "punk slash alternative," recorded raw with live emotion and garage intact. Good element of fun (ala Dead Milkmen et

al) is infused throughout with songs like "I Think I Like Toast," "I Wanna Be a Shaman" (which has a cool, raggy piano), "Jocks With Mohawks" and more. But this offset by a more introspective stance like "Bottom Line," which says, "I'm another year older, another year colder, a little less bolder with every cold shoulder — a war-torn soldier, the fire still smolders in me." [\$5.00 or trade/ Grog, PO Box 3445, Dayton, OH 45401, USA; phone: (513) 299-1517] —Bryan Baker

OZONE BANDITS

The Shifling

Bandit David Hopwood writes, "These recordings are the first fragments of ongoing works. All equipment is borrowed and will continue to be so: we will carry on releasing cassettes until we stop being able to use other people's equipment or make enough money to be able to buy some (unlikely) more next time." These are analog synth-based sonic constructions, often stepping into noisy terrain, but for the most part remain spacey, dynamic explorations using familiar analog timbres. [£3.50/ David Hopwood, 24 Woodstock St., Rochdale, Lancs, OL12 7D9, England] —Bryan Baker

PANIC

Epidemic

With *Epidemic* Panic manages to step out from the teaming metal throng with especially strong bass lines with a pop to 'em. Some of the soul from past blues-influenced hard rock manages to peek through here on occasion on what is a powerful, hard-hitting release. [Metal Blade Records, 18653 Ventura Blvd. #311, Tarzana, CA 91356, USA] —Bryan Baker

PASTE

Cherry Red Radio

Songwriter's cathartic songs sang into a boom box and released as is. These are outstanding songs, and I found myself wondering more than once what a particular song might sound like with a good backing band and a nice recording. But as it stands, the raw emotion shines through very clear indeed. [Shrimper Tapes, PO Box 1837, Upland, CA 91785, USA] —Bryan Baker

SAL ROBERT PAUCIELLO

The Spinal Cord Citizenship Blues Segue Music #2

Pauciello calls this his "socio-political mood music statement of 1989." It is largely instrumental and could be called personal sound experiments, with "Organized Crime" providing a brief respite with its spoken word/guitar coupling. The tape is accompanied by a visual-libretto. Pauciello also terms this a musical extension of his comic book, *Spinal Cord Comics*, though I would call that reaching a bit, as my ears hear little more than disjointed sound sources and insubstantial riffs and rhythms and chord progressions. A

tearing, distorted wah-guitar breaks in on a couple occasions I wish happened more often. [\$5.00 or trade/Spinal Cord Studio, 9 Stanley St., Irvington, NJ 07111, USA] — *Bryan Baker*

DAVID PAUL New Age Noel

Shimmering, pristine interpretations of several standard Christmas songs (along with a couple original compositions). David Paul's digital synths embrace percussive world music while adding unique sort of inversions, effectively creating a new listening experience for these beloved tunes. On "Good King Wenceslaus," Paul incorporates a circling array of changing timbres like a round. While the opening cut, "O Little Town of Bethlehem" employs digital mandolins (or flamenco guitars, perhaps?). My favorite piece might actually be Paul's "Magical DecorAsians" with its relaxing, brookside wood flute melody and Eastern motif. Recommended. [\$11.95 or trade request/David Paul Productions, Box 8550, JAF Station, New York, NY 10116, USA; phone: 212-279-3520] — *Bryan Baker*

PAWBONE KISSER I Am What I Pay

Pawbone's audio art reminds me somewhat of Minóy's screaming feedback at times. This work is much more diverse on the whole, as Kisser brings more types of sonic assault textures into the mix and you can hear familiar sounds escaping from the chaos. Kisser calls this "Undefined akshun, post-cultural." The finale is an excellent space drone. [\$5.00 or trade/ Pawbone Kisser, PO Box 45895, Los Angeles, CA 90045-0875, USA] — *Bryan Baker*

PELICAN DAUGHTERS Fishbones & Wishbones

Six years in the making, *Fishbones & Wishbones* was recorded 1985-1988 on a Tascam Portastudio by this 6-person Australian ensemble. The cassette version was released in 1989 by Cosmic Conspiracy Productions in Sydney. The music is extremely varied and eclectic, showing a high degree of sonic experimentation in a, more or less, "song" format. Only a few of the pieces feature a vocalist, while more employ source text sampling from radio and TV. Percussion plays an important part in most of the songs and many different sources are employed in order to flesh things out. A very well-balanced recording that fits somewhere within an ambient Industrial vein, while revealing a bit of unique peculiarity and explo-



Lisa Power

ration. Recommended. [Silent Records, 540 Alabama #315, San Francisco, CA 94110, USA] — *Bryan Baker*

PENNIES FROM HEAVEN Empty

This song is the result of a one-shot networking collaboration between John Bergin in Kansas City and the former members of Disarray in New England. Bergin had recorded the basic track in his basement and Disarray finished the song in bandmember Larry Boyd's living room. It was then mixed directly to DAT. The results are a very even blend of Bergin's industrial narcotic and Disarray's melodic hard rock. Unfortunately the sum together is not equal to either of the separate parts. [trade only/ Larry Boyd, PO Box 4016, Plymouth Center, MA 02361, USA] — *Bryan Baker*

PHANTOM PHORTY Phylogeny

The press release appropriately describes Phantom Phorty's music as "contemporary new age pop instrumental." Powercoat artist Civil Allen provides drum machine programming and MIDI wind controllers while the rest of the "project" is rounded out by people (?) on various synthesizers (Ensoniq VFX and EPS mostly) who go by the names of Apparition, Illusion and Visionary, respectively. It all adds up to some fairly lite fare that is, nevertheless, engaging. [\$8.00/

Powercoat Records, PO Box 1791, Bensalem, PA 19020, USA; phone: 215-639-5823 (call 5pm-9am Eastern time to hear an excerpt)] — *Bryan Baker*

PHAUSS, KARKOWSKI, BILLING

This collection of treated, manipulated, mutilated and stretched sound material was collected between 1986 and 1990 at studio and live encounters in Sweden, France, Poland and the U.S. The listener is presented with a package, sometimes deep while still sparse, but able to keep the connection alive. Much of what lies within this CD was recorded in various university environments, providing technological tools at the artist's disposal, and no boundaries for the experimentation embarked upon here. [Silent Records, 540 Alabama #315, San Francisco, CA 94110, USA] — *Bob Bunce*

THE PIN & ANDY SHOW

Singer, guitarist, songwriter Pin Rose offers up six outstanding songs, coupling that with full arrangements, including Gary Sosias' congas. A fairly varied release of pop songs with various inflections, from an Eastern-tinged "Peruvian" to Spanish "Mexican." My favorite cut is "Amerikan Dream." [\$7.50/ Fahrenheit's Books, 38 Broadway, Denver, CO 80203-3915, USA; phone: 303-744-1043] — *Bryan Baker*

THE PLENTYS

Boat People

Indie Space label, audiophile Tapes, presents a further extension of well-done, out in the deep depths Space Music. The composite of Rhan Small (producer, guitar, vocal), Chris Redd (guitar), Judith Steed (flute & vocal) and Sylvia Bognar (keyboards) works well with no ego clashing evident. Instead a collage of interstellar communication between each player brings about a subtle and interesting listening experience. [audiophile Tapes, 209-25 18 Ave., Bayside, NY 11360, USA] — *Bob Bunce*

LISA POWER

Who Are We Tonight

A wide-ranging 4-song demo tape showing Power at different styles. "Who Are We Tonight" is a dreamy, distant sort of song. "Until It's Over" is my favorite here, with an outstanding chorus and tight pop hook. "I Thought You Loved Me" is a fast-paced jazz-inflected pop song, showcasing Power's overall impressive vocal ability. "Why Is No One Listening" ends the tape with a plaintive call for someone to listen to her dreams. [\$3.00 or trade/ Power Music, 275 Engle St.

#J2, Englewood, NJ 07631, USA; phone 201-568-1249] —Bryan Baker

PMS (PREMARITAL SEX)

Blood Sisters

Fantastic, fun all-girl garage band, complete with smarmy sax lines and hilarious takes on songs. Spinal Tap's "Big Bottom" is changed to "Big Scrotum." You'll laugh out loud — guaranteed; but these people can PLAY and it's a rockin' good time for all.

LISA POWER

Who We Are Tonight

At age 9 Lisa began singing in her church choir as a mezzo soprano and by age 12 she had composed her first song. After some formal music training at SUNY, New Paltz, Lisa moved on to New York City and live stage performance. She is a graduate of NYU with a B.A. in music. Lisa was in several bands performing as a lead singer and rhythm guitarist before forming a band of her own. The Jet Screemers, a cross between Jefferson Airplane and X, allowed Lisa to take center stage as lead guitarist and lead singer. Lisa and Alec Cumming, the band's bassist, served as the creative force behind the band, writing and copyrighting over 30 songs; playing places from CBGB's on the Bowery to The Bitterend on Bleeker Street in the Village. Lisa, with long-time friend and Jet Screemers drummer, Billy Wolf, then formed The Thangs, a hard edge rock 'n' roll band. Moving forward, Lisa stepped out on her own, armed with her acoustic and electric guitars. She performs at clubs and cafes throughout Greenwich Village.

[\$4.00/Inge Bruggeman, 13726, Santa Barbara, CA 93107, USA; phone: 805-685-2928] —Bryan Baker

PRIMAL VIRTUE

Unleashed

Three-song cassette by this tight progressive rock jazz ensemble with vocals by Rev. Nate. Humor abounds with songs like "Dancin' With Grandma" and "Bo Daddy," while a little light-hearted social commentary comes in on "The King Has Got To Go." What propels these tunes is musical backing by a seasoned bunch of musicians who obviously have a good time playing. [T.O.G., PO Box 4542, Arlington, VA 22204, USA] —Bryan Baker

PRIVATE WORLD

In A World Out of Tune

Dan Stearns is the man behind Private World, his solo project. He is a guitar player and composer. This is the first thing I've heard of his. It is a two-song tape. It's not that each tune is one long piece either. Just two short tunes on one side. First tune has Dan on assorted guitars, programmed percussion and added musician Jim Capone on woodwinds. I really dig this peice. It's uptempo with several compositional changes. Music along the lines of The Muffins later work, but a little more rock 'n' roll. The second piece is solo guitar with chord backdrop as harmonic guideline. Dan gets a super clean feedback tone. The guitar solo is reminiscent of Frank Zappa's playing. Only problem I have with this is that you are left wanting to hear more. Would have been nice if he had made this a C60 worth of surprises. [\$4.00/

Minor 2nd Music, PO Box 701, Rutland, MA 01543, USA] —Jim Rite (formerly Dimthingshine)

PRODUCERS FOR BOB

Bob's Media Ecology

An outstanding foray into the world of Subgenius and Bob Dobbs' radio show. Various excerpts wreak havoc on media, manipulating a manipulative media. It truly is a constant round. Lots of gems here.

[DOVentertainment, 2 Bloor St. West #100-159, Toronto, Ontario, Canada, M4W 3E2; phone: 416-766-9612; fax: 416-766-1041] —Bryan Baker

PROJECT

Project

Hard rock band with strong vocals and decent guitar lines. Melodic bass and steady drumming round out their sound. The band has been together for eight years and that experience shows as the guys play well



together on the five songs featured here. [\$3.00 or trade/Rock City Productions, 1415 Main St. #720, Worcester, MA 01603, USA] —Bryan Baker

PROSE IN CANNES

Glueck Dose

Roger Skulback has done a collaborative radio show under this name, and this represents his first full-length release. The first half of the tape was done as an independent project in school. Obviously the result of an overactive imagination experimenting endlessly with a variety of sound sources resulting in loud percussive assaults, noise bursts, brief flirtations with melody and endless effects. Side two seems much more controlled, perhaps more constructive or "composed." These pieces nearly possess song structure with more of the same inventive spirit of the first side. Recommended. [\$5.00 (no more trades)/ Roger Skulback, 1600 Grand Ave., St. Paul, MN 55105, USA] —Bryan Baker

QUARTET

Eat

This is an ASP release that is headed by percussionist Michael Gendreau who is also a member of the experimental band Crawling With Tarts. The band project is simply called Quartet. Music is of free jazz improv category. Side one shifts in volume. Bassist C. Yasuhara seems to control intensity. When he starts slapping or bowing strings in barbaric fashion the group energy increases. Mr. Gendreau's drumming reminds me of Tony Oxley when he was in his prime, but more of a heavy attack on the skins. R. Mehta has a good tone on the trumpet, even when muted. After the ballad on side two, the band starts to pick up the pace. They do a tune that the rhythm section has a groove riff to play on — which is nice change. Saxist H. Buhler seems to come to life on this one, and keeps the fire burning the remainder of the side. For that matter, so does the whole band. All instrumental music. This type of improvisational approach has been done before, but then, Rock 'n' Roll seems to keep fresh by roots searching. I know, it's only avant-jazz, but I like it, like it, yes I do. [ASP, 633 Cleveland, St. #4, Oakland, CA 94606, USA] —Jim Rite (formerly Dimthingshine)

THE RAGING MANTRAS

Fish Head Test Monkey Music

Formerly The Killjoys, the Raging Mantras new incarnation as represented on this release captures their live sound. This is college frat party rock with an added element of late 60's / early 70's Doors-ish/ Deep Purple organ (but it definitely DOES NOT sound dated) and spacey, extended jams. This all comes together towards the end of side two with a mixture of frantic chordal guitar and farfisa/moog jamming.

The songs are good, but the live element jams are what make this tape special. [\$6.50/ Nick Kiziruis/Andy Valeri, PO Box 303 W.B.B., Dayton, OH 45409, USA] —*Bryan Baker*

RATTAIL GRENADIER **Too Much Of A Good Thing**

Punkish speed metal from Illinois. I did appreciate the fact that they had a sense of humor, enough so to cover "We Got the Beat" by the Go-Go's and re-title it "We Got the Meat." Member of Toxic Reasons and The Disease do guest shots. I would compare this to M.O.D. Tongue-In-Cheek metal. [PO Box 4035, Lafayette, IN 47903, USA] —*Russ Stedman*

REFRIGERATOR **Lonesome Surprise**

Refrigerator consist of the singer and songwriter of The Bux (who had a song on the baby Huey 7" "If I Could Hear You I Wouldn't Hit You") and Joel on drums (from PHC, Neanderthal Cyclops...). This is a tape of lean rock-oriented numbers that reminds me of GROOVY LIKE A PIG, with its loose, live feel. Especially liked the live drums here; simple but biting... [\$3.00 or trade/ Shrimper Tapes, PO Box 1837, Upland, CA 91785, USA] —*Bryan Baker*

REGICIDE BUREAU

Berlin Diary, Volume 7 - Reflexive Godfear

A thoroughly engaging array of electronic sonic explorations, employing feedback, loops (both sampled and electronically generated) and endless effects manipulations. Sometimes it's like listening to the sonic version of a food processor, while other times the results seem more constructed and thought-out. An excellent collection of experimental structures. [trade only/ Regicide Bureau, 7265 Tulane Ave., University City, MO 63130, USA; phone 314-725-9914] —*Bryan Baker*

RHETT **Scarlett's Dream**

The cover says this was recorded from 1979-1984, and the style is pretty consistent with that period. Melodic synth pop in the vein of OMD. Like the soundtrack to a John Hughes movie that never existed. Chilling vocal harmonies come into play on "(To Think) You Could Have Been Mine." The cover lists an entire band, but this almost sounds like it could have been done by one person. If you don't mind a little shameless pop once in a while, I'd recommend it. [\$4.99/ Presence Records, Dept. G, PO Box 2502, Houston, TX 77252, USA] —*Russ Stedman*

RHETT

Sydney Carton's Most Noble Design

The subjects of... "I lost my baby, she's got someone else but everything's gonna be all

right, if I had all the answers I'd have you, etc., etc.,..." are well-covered here. Rhett uses a variety of musical styles here; rock, blues, reggae and a sort of Las Vegas (sidewalk style) crooning, and seems to be deeply hung up with this sappy love song thang. The instrumentation and arrangements are well done, but this territory has been too extensively covered as it is. I know there has got to be someone out there in this hemisphere that can help Reginald out of his poor love life condition so that he may proceed with dealing with life's other mysteries and put those tracks to good use. [\$4.99/ Presence Records, Dept. G, Houston, TX 77252, USA] —*Bob Bunce*

RHETT

Sweet Butterfly and Dove, Burning Love Suite

Songs from 1987-89. Rhett sounds to me like a one-man home studio band, even though the lyric sheet indicates a whole ensemble including appearances by the Burning Sisters of Atlanta, strings on "Go Ahead... Break My Heart" by the Towers of Tara. Whatever. Many of these songs sound like songwriter and producer Reginald Butler has a great love for old Motown soul. There are some nice moments on this tape (my favorite of the Rhett bunch so far, actu-

ally), including "This Much Love" which comes complete with the heartfelt spoken verse at the end. But a lot of the tape comes off quite badly affected, however sincere. [\$4.99/ Presence Records, Dept. G, PO Box 2502, Houston, TX 77252, USA] —*Bryan Baker*

THE RICHIES **Spring Surprise**

The Richies 1991 release manages to sidestep the nondescript frat thrash party tag with some great tunes, while, at the same time, embracing the whole thing and having a hell of a good time. Go figure. [We Bite Records, PO Box 10172, Chicago, IL 60610, USA; phone: 312-738-4040; fax: 312-738-8945] —*Bryan Baker*

THE ROK TOTS **Thirty Ill Moons**

This is the Rock Tos' third recorded release since the group was founded in 1978 by guitarist/vocalist Jimmy West. It was recorded at the Rock Tots' East Denver rehearsal room, using a Yamaha 4-track cassette recorder and a ten-channel mixing console. West says, "Although the tape is by no means a 24-track, state-of-the-art 'Meisterwerk,' it is nonetheless a worthy representation of the Rok Tots' full throttle,

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hard rockin' style." West shows us some top-notch songwriting throughout this tape and manages to wrench a very good sound despite the limitation of the 4-track in recording a live, raw and loud rock band. [U.X.B., PO Box 200784, Denver, CO 80220-0784, USA; phone: 303-321-6021] —Bryan Baker

ROTTON KIDZ

Nuclear Fimblewinter

There have been several groups (mostly in Canada and Korea) that are from the Rotton Kidz school. This tape is put together by the two founders of the clan: Zalinikor Zundorum Bohatyretz and Oool Fjolkunnigr with a couple of other Kidz. Music is mostly loosely worked out dirge-type tunes. Some with crazed vocals, some instrumental. I like the ones that utilize drum set to pound out a beat the most. Both Oool and Zalinikor play a wide assortment of instruments from all different cultures. The recording has an almost ECM label ambient sound. But music is much more daring and wild than anything that label would ever dream of putting out now. Some tunes are up front at you with guitar while other tunes use twin Irish whistles, pliers and shopping cart. Music of a strange rebellious sort that I'd like to play over the intercom systems of shopping malls. [The Outdoor Planet, 6397 Glen Knolls Dr., Orleans, Ontario, K1C 2W9, Canada] —Jim Rite (formerly Dimthingshine)

MIGUEL RUIZ

El Nino Carburador

From the sound of an engine running, to a glimmering harp. The titles are all in Spanish. Miguel is from Madrid. I went to the library to find out what the title meant, and as far as I can decipher, it's "The Small Carburator." Some of the music is very scary. . . Like the fruits of technology gone wrong. There's some bubbly synth here that reminds me of the Residents. [Poison Plant, 3553 Martha Curtis Dr., Alexandria, VA 22302, USA] —Russ Stedman

I WAYAN SADRA

Karya

This tape by Javan I Wayan Sadra continues Frog Peaks presence in Gamelan music. Sadra was born in Bali and has taught Balinese gamelan, composed for dance and theater, taught experiential composition, music criticism and Balinese gamelan at National College of Arts (STSI) and was the first Indonesian composer to be invited to the international festival *Composer-to-Composer* in Telluride, Colorado. Gamelan music is highly percussive and played with instruments specific to the area such as Balinese suling and other instruments such as violin and voices, all featured here in Sadra's works whose range is highly dynamic, running from points which are exceptionally quiet (like a whisper) to crashing and chaotic. [\$10/ Frog Peak Music, Box A-36,

Hanover, NH 03755, USA] —Bryan Baker

MIRIAM SAGAN & ROTCOD ZZAJ

Unborn Baby

Unborn Baby is Rotcod Zzaj's (Dick Metcalf's) vocal and musical interpretations of Miriam Sagan's poetry. Dick had the opportunity to meet and work with Miriam after collaborating with her husband Robert Winson on an early Zzaj release, *Fractured Fairy Tales*. Miriam is an outstanding poet. After reading her poetry, Dick decided to read and record *Unborn Baby* accompanied by his trademarked improvisations. The themes of New Mexico and Indians weave throughout the tape, yet each poem stands on its own. Miriam's language rapidly grabs your attention and Metcalf does a wonderful job reading. On some tracks his flanged voice gives an eerie quality to the pervasive mood. Metcalf's bass, drum machine and e-piano and organ improvisations greatly enhance Sagan's poetry. There is so much activity on *Unborn Baby*, both musical and verbal, that it can only be taken in small doses. *Unborn Baby* would be a great tape if the tape levels weren't so low and the sound quality so muffled. [Zzaj Productions, c/o Dick Metcalf, P. O. Box 2879, APO San Francisco, California 96218, USA] —Henry Schneider

ART PAUL SCHLOSSER

My Cat Was Taking a Bath & Dead Skunk Perfume plus 23 other songs

Schlosser's style of very personable solo comedic song performances is one which has been honed on the street. He possesses an unassuming sort of honesty that goes as far towards endearing you to him as do the kazoo solo's sprinkled liberally throughout his 30+ song CD, *My Cat Was Taking a Bath*. This CD sounds like Paul booked some studio time and showed up with his trusty acoustic guitar and sang his songs, live repertoire intact. [\$11.00 for the CD, or \$5.00 for songs 1-10 and \$6.00 for songs 11-25 on cassette/ 214 Dunning, Madison, WI 53704, USA] —Bryan Baker

K.D. SCHMITZ

Less Progress

A follow-on to the previous *No Progress*. Schmitz has added guitar and percussion to the wall of shifting vocal samples, looped every which way and back around again, along with various found texts. This makes for an infinitely more active listen. With a wide variety of timbres. People interested in vocal manipulation should take special note of this one. [\$2.00 or trade/ K.D. Schmitz, "R.D. 4, Box 217, Pleasant Valley, NY 12569, USA] —Bryan Baker

KLAUS SCHULZE

2001

This is a sampling of Schulze's unique electronic music spanning his career from 1972

to 1990. It is not a greatest hits album, but a collection of 4 to 7 minute excerpts from 15 classic Schulze works: *Gewitter*, *Voices of Syn*, *Totem*, *Mindphaser*, *Blanche*, *Crystal Lake*, *Ludwig II. von Bayern*, *Weird Caravan*, *Amourage*, *Silent Running*, *Pain*, *En-Trance*, *The Beat Planante*, *Miditeranean Pads*, and *Percussion Planante*. This amount of music stretches the CD format to its limit. Spanning almost 20 years of music from his earliest analog efforts to his present digital compositions, Schulze expertly selected and combined these extracts to produce a CD that sounds like one long, continuous composition. The only piece missing is Klaus' explanation of why he chose these particular passages. A bit of rationale and historical perspective would go a long way in making *2001* a perfect package. *2001* is a great way to experience this music without suffering through those overlong compositions that have plagued his recent releases. While this unique approach to sampling a musician's work is intended for completists *2001* is a tasty appetizer sure to whet the newcomer's Schulze appetite. [2001, Postbox 61037, 6000 Frankfurt 60, Germany] —Henry Schneider

RUDY SCHWARTZ PROJECT

Don't Get Charred, Get Puffy

Wow! The long-awaited new Joe Newman tape. . . er, the dude behind Rudy Schwartz Project. . . and it's my favorite one to date. Some stuff was recorded with other musicians, some all sequenced and played by Joe. The production is of a rich clarity. Can't help but mention the Zappa tinge throughout Joe's work which is so apparent. But I find Joe's musical carnival much more entertaining and amusing than the last several years of Zappa's output. Lots of compositional painting at work in all tunes. They are very well structured. He does a great re-make of his tune, "An Orange Is Nothing But a Juicy Pumpkin." This time, played by real musicians. Also another re-make of "Moammar's Tractor." Also a kooky version of Neil Diamond's "Cracklin' Rose." He does songs that sound like they were made for cartoons. I like when he does stuff that sounds like it were written/performed for early 1960 commercial TV ads. This is comedy music with an edge. The cover art once again is done by Roy Tompkins — neat! Recommended. [Joe Newman, 5404 Avenue F, Austin, TX 78751, USA] —Jim Rite (formerly Dimthingshine)

SCREAMIN' POPEYES

Curioddity

This release is a series of collaborative pieces featuring Arttek, Eric Hausmann, Busyditch and Mike Hovancsek, along with Screamin' Popeyes. As one piece flows and melds into another, I'm amazed at how it all fits together. This is a rich and added dimension.

sion to the Popeyes' work. It's an extension of their earlier, more melodic tapes, while employing the same sampler snippets and effects. Highly recommended. [\$4.00 or trade/Jeff Olson, HCR 1 Box 324-1, Hollister, MO 65672, USA] —*Bryan Baker*

SCREAMIN' POPEYES

Save The Brainforest

This particular release from the prolific Screamin' Popeyes has a little different approach than the previous tapes before it. This one is more compositional, similar to old progressive rock ala early 70's Todd Rundgren. With a little Firesign Theater type humor to boot. And I favor this approach they've taken. They take exploring the inner self to the extreme, with titles like "Virus," "Loop-O-Lobe" and "Sparks From a Friend." There are quirky songs, also sound experiments to enhance the story and dialogue at times. I think they should explore this musical route more. Nothing against experimental dabble, as in their earlier works, but I find a little more composition to be quite refreshing. [Jeff Olson, HCR 1 Box 324-1, Hollister, MO 65672, USA] —*Jim Rite (formerly Dimthingshine)*

SHAKE MECHANICS

Bits and Pieces of Resistance

A very diverse collection of pieces (29 separate cuts spread over 60 minutes) that often shed intelligent, literate light on class struggle and individual liberty (a cover of Robinson & Hayes' "Joe Hill" is included), while, at the same time, being intriguing sonic experiments (usually with "musical" results) that never dwindle into self-absorancy. Jon Greenbaum is Shake Mechanics and his arsenal includes, guitars, bass, Casio Sk-10, cello, tape manipulation, percussion and vocals. Recommended. [\$4.00/ Jon Greenbaum, PO Box 42055, Rochester, NY 14604, USA; phone: 716-461-1071] —*Bryan Baker*

SHIFT

Gripping a Cup Big Closed Shy

Falling somewhere in the realm of Minimal Compact, Material, Colin Newman, The The, David Sylvian and Wolfgang Press, shift's music, while taking on a modern industrial kind of bent, tends to branch out a little more into detailing atmospheres. *Big Closed Shy* is the score for the play. Fifteen short semi-experimental pieces that fell between acts and are minimal in construction, running toward noise and collage. [\$4.00 each/ Aural Mural Music, PO Box 27503, Austin, TX 78755, USA; phone: 512-371-7529] —*Bryan Baker*

JOE SHMOE

I Gotta Go!

Down and dirty and pissed off and not takin' it anymore social commentary, belloyed by

some country-blues back-corner heckler slash satirist. "Last Of the Great Blasphemers" and "I'm Suing the World" are excellent rants done to just a bass line ("Suing" has excellent sax by Todd X). "Cowpies Over You" reveals a country humor influence. [\$6.00 or trade request/ PO Box 288, Springwater, NY 14560, USA] —*Bryan Baker*

THE ORIGINAL SKATALITES AND LAUREL AITKEN

The Long Hot Summer - Jamaican Ska 1963

Anyone who likes Ska music really must get ahold of this one which is taken from original recordings by Laurel Aitken, "the Godfather of Ska," and recorded in Jamaica during the Summer of 1963. The original masters have long since been destroyed, so this has been taken from a clean vinyl copy (and yes, it pretty much sounds like it). But this will transport you back to when things were first happening. [\$8.00/ ROIR, 611 Broadway #411, NY, NY 10012, USA; phone: 212-477-0563; fax: 212-505-9908] —*Bryan Baker*

KEVIN SLICK

Gallery

Slick calls this "small music." Tonal relaxation pieces with synthesized strings and piano. [\$8.00 or trade/ Nu Vu Du Music, 3 Vanderslice St., Phoenixville, PA 19460, USA; phone: 215-983-9927] —*Bryan Baker*

KEVIN SLICK

The Farthest Shore

Inspired by his studies in relaxation and meditation techniques and the *Earthsea Trilogy* by Ursula K. Le Guinn, *The Farthest Shore* is much like Slick's *Gallery*, at least in terms of effective relaxation music. This one's a bit more lush, yet remains light, allowing you to drift away to lands of your own. [\$8.00 or trade/ Nu Vu Du Music, 3 Vanderslice St., Phoenixville, PA 19460, USA; phone: 215-983-9927] —*Bryan Baker*

SLIM THE DRIFTER

Dances With Downers

Darrell Draeger of Hermanos Guzanos came across this one and just had to release it. Slim's work here is very unaffected guitar twang and rockabilly with a nice collection of tunes to make it real. [Guzbro Music, 721 N. Fairfax Rd., Bakersfield, CA 93306, USA] —*Bryan Baker*

SOCKEYE

I've Got An Indian Reservation In My Cum

Side one is an excellent collection of songs and stuff that was "never meant to be released." I don't know if they'll take this as a compliment or an insult, but on a lot of these songs, I hear shades of their elder statesmen, Devo. Such as on "Boy With a Bruised Butt," "Scouting" and "Poop and George." This tape has become a favorite in my car

lately. Side two is two live recordings from 1990 and 1991. [\$3.00 or trade/ Dave Schall, PO Box 2143, Stow, OH 44224, USA] —*Russ Stedman*

SPACE OCEAN

1991

Extremely simplistic (nearly threatening non-existence) synth and electronic pieces, many with a child-like sort of feel to them. Some interesting effects processing barely saves this from being totally pointless. [\$5.00 or trade/ Greg Stomberg, 303 So. 5th St., Oregon, IL 61061, USA] —*Bryan Baker*

SPEB

Street Transfiguration

SPEB is mainly Sal Robert Pauciello (various instruments and programming, vocals), Pete Minde (gtr and several devices and vocals) and one song featuring Gene Clement on guitar. The boys dabble with sound here and there, but this seems mainly good-spirited recording fun, tentative political posturing aside. Short noise assaults and recording cacaphony along with more straightforward garage rock moments. [\$5.00/ Spinal Cord Studio, c/o Sal Pauciello, 9 Stanley St., Irvington, NJ 07111, USA] —*Bryan Baker*

SPEED THE PARTING GUEST

Live At the Berkeley Store Gallery

STPG is a free avant jazz improvising unit. The group is made up of Michael Gendreau (of *Crawling With Tarts*) on drums, Eric Bergkvist on horns and Chris Jonas and Randy McKean on woodwinds. This live performance has a big hall sound. The compositions all sound similar. If it weren't for the breaks in between pieces and the audience clapping you may think this is one long improvisation with minimal compositional injections. A lot of single note attacks and dynamics. The music has its sparks when the honks, squeaks and pops build in intensity. Music can be compared to old avant-jazz groups such as CCC and Global Unity. Oh yeah daddy-O, check out the sounds... it's reefer madness! [ASP, 633 Cleveland St. #4, Oakland, CA 94606, USA] —*Jim Rite (formerly Dimthingshine)*

ST37

Mars Loves You

Crazed, warp-drive skewed, garage pummeled space rock. Out of this world rock 'n' roll, man. [PO Box 49795, Austin, TX 78765, USA] —*Bryan Baker*

STAR STAR

The Love Drag Years

Glam punk with influences ranging from Rocky Horror and Ramones to Angel, Pistols, Judas Priest, NY Dolls, Kiss and Alice Cooper. Loved singer Johnnie Holliday's voice here. This is "no cares" crank-it-up car rock and I loved it. [Roadrunner, 225 Lafayette St. #407, NY, NY 10012, USA] —*Bryan Baker*

STEGOR

The Cog that Blinds The Wheel that Grinds

"Stegor" is a cross between "Gregor" and "Stegosaurus," Gregor being Greg Mathieson and the person most responsible for the sounds heard on this wonderful assembly of what Mathieson terms "Mutant Art Rock." Greg employs a pretty heavy processing hand on the vocals, reminding me of the Plastic Eye Miracle and the Bill Jones Show, which Greg happens to give special thanks to in the liner notes. As to the recording environment, Mathieson and the rest of Tim Id Studios had decided to break up that project due to other commitments. "It was like being thrust back to '83 when all I had was a cheap bass, a cheaper guitar, a 3-head tape deck that made a nice echo, a cassette deck that I yanked the head out of and flipped upside down so it would play backward, and various tape decks and sundry devices. Oh, and a cheap Casio. Well, 10 years later all I had to add to it was a 4-track. But I managed to borrow enough stuff to make a pretty decent arsenal." After the first listen, this instantly became one of my favorite all-time cassette albums. Complex studio compositions with recurring themes running throughout, theatrical vocals taking on an assortment of characters, a tremendous ear for bringing seeming disparate timbres together, along with odd, playful melodies. Oh, and "You're the Violin" is a definite classic, complete with lusty vocals by voice synthesizer. Finally, Mathieson's cover art deserves special mention for its exceptional creativity, employing accessible technology to its potential. You simply must

Indian flute, feedback and lots lots more (all listed on the liner sheet). [\$2.00/Steven, PO Box 7441, Trenton, NJ 08628, USA]—Bryan Baker

JAMES STEWART

Season Of The Butterfly

Slick synthesizer rock/jazz instrumentals with bite and energy. Stewart is capable of both ballsy, rockin' jams and intense, spacey excursions, making this a hot, well-rounded release I've found myself coming back to over the past few months. Recommended. [\$17.98 (CD), \$12.98 (cassette)/ YMP Records, 1147 E. Broadway #494, Glendale, CA 91205, USA]—Bryan Baker

STILLBORN

Seeking Release

A very lush sounding improv tape (Carl Howard calls it "German-style improv rock") employing both guitar and synthesizer equally at the forefront. The guitar-work is especially evocative moving from simple rhythmic guitar line figures to soaring leads with smooth, emotional finesse. Highly recommended. [\$7.00 (traders write first)/ audiofile Tapes, 209-25 18 Ave., Bayside, NY 11360, USA]—Bryan Baker

STIRLITZ

The Language Barrier

This tape by Russian electronic artist Stirlitz is filled with lean electronic pieces (complete with multi-part melody, effects, percussion, noise and other odds and ends). It's a very involved piece of work, along with being very eclectic and often challenging—not to mention quite inspiring. Stirlitz uses self-made instruments along with Russian synthesizers and the ever-present Casio

Kitti Tapes, which is where I first took notice of her unique spoken work) you know that her's is the kind of poetry that entices your senses by its embrace which is consuming, yet furtive and ghostly in its attraction. Belinda also publishes an audio poetry/music review which you should most definitely check out called *Gypsy*. [Belinda Subraman, PO Box 370322, El Paso, TX 79937]—Bryan Baker

BELINDA SUBRAMAN & GYPSY

Retarded Alien Pizza Pirates

Belinda, who is an accomplished writer of various non-traditional books dealing with subjects ranging from the globe's homeless problems to a collection of thoughts and letters dealing with the Gulf War fiasco, is here teamed up with Gypsy who handles all the musical chores. While Belinda's last project bordered on the "new age" scene, this one jumps head first into the strange and unusual, with a mixture of analog-based instrumentals, to the story of some aliens who, not being of an aggressive mold, seem to be suffering from a heavy case of the munchies. Gypsy's instrumentation handles the task of supporting the vocal tracks well, ranging from borderline industrial to the spaced frontier. This joint tape project is worth checking out, as well as Belinda's written works. [\$5.00 or trade/Vergin Press, PO Box 370322, El Paso, TX 79937, USA]—Bob Bunce

DAN SUSNARA

Blacklite Forest

Susnara writes, "This is my blend of 60's-influenced pop. There's hidden songs, backmasking and all kinds of fun stuff. I tried to take the classic elements of 60's psychedelia and add my own touch to it." Extremely musically adept, Susnara mixes a huge array of influences with a sure-handed ease that left me open-mouthed and dazzled. Extremely complex stuff that reminded me of King Crimson, *Scary Monsters* and *Lodger* era David Bowie, along with the aforementioned hyper-colored psychedelia. Believe me, this is a must have. Simply fantastic!! [\$5.00 or trade request/ 7806 S. Kilpatrick, Chicago, IL 60652, USA; 312-735-5792]—Bryan Baker

SWEET PICKLES

Sweet Pickles is a five piece pop / funk / punk / rock ensemble from beautiful downtown Hanover, Michigan. A garage band they're not, since the members of the band spent nearly a year recording their demo "Water On the Knee" on a four track reel to reel in drummer Sir Dennis Hughe's living room. Every fun filled slab of loud and raw guitar driven tunes is the work of dueling guitarists J. Weston and Ben Walraven. Bass guitarist Nathan Shafer is the magic behind the 3-stringed instrument, and vocalist Shawn Wernette kicks and screams, lyrically trying to grab a hold of an unusual childhood that quickly passed him by.

get ahold of this tape! [\$5 or trade/ Greg Mathieson, 6625 169th St. W., Farmington, MN 55024, USA]—Bryan Baker

STEVEN

Dotlip

A very engaging tape of sonic explorations. Wildly diverse sounds (generally percussive) all coming together in a sort of mutated musicality. Steven's host of sources includes Casio SK-1, vacuum, prepared guitar, electric guitar, Zoo, drum machine (both programmed and not), cardboard box, voice, organon, shortwave, electric bass, bugle, siren, finger cymbal, kazoo, toy piano, zither,

SA-1, which adds further intrigue to the proceedings. Highly recommended. When writing, you must duplicate the address exactly (in Russian). (address reproduced on page 56)]—Bryan Baker

BELINDA SUBRAMAN

Elephants and Angels

This comes with a booklet and artwork by Joyce Charrey and Kaline Charrey. This is all extremely well done and professional. If you're lucky enough to have been exposed to Belinda's work (she has collaborated with Ken Clinger, appearing on some of his tapes and at least one released by Dan Fioretti's

SWEET PICKLES

Water On the Knee

Fun garage punk rock played just like it should be played: loose, raw and with some confident swagger. Self described as "goof pop punk." Everybody drink milk. [\$3.75 or trade/ Hypnotic Products, 177 Cottage Dr., Horton, MI 47246-9727, USA]—Bryan Baker

TALE CUE

Voices Beyond My Curtain

Phew! What an album! Tale Cue is not just another of those new Italian progressive bands. If I didn't know better, I could swear

Voices Beyond MY Curtain was a lost progressive masterpiece of the 70's! This band evokes Pulsar and the German progressive bands such as Jane. Tale Cue's debut CD has six wonderfully crafted songs and they maintain complete control of their musical journey. The music is outstanding! Much thought went into these compositions. Tale Cue is a band that knows how to control the use of Laura Basla's soaring voice and Silvio Masanotti's fiery guitar to release the tension that builds during Tale Cue's quiet passages. At times Ms. Basla goes through vocal gymnastics similar to Siouxsie Sioux or Lenya Lovich. And on "Choices" Basla and Masanotti have an inspiring voice/electric guitar duet. Laura Basla's wide vocal range and incredible treatment of Tale Cue's surreal lyrics greatly enhance the six songs. *Voices Beyond My Curtain* is an excellent suite of progressive music guaranteed to please the most discriminating music lover. [Musea, 68 La Tinchotte, 57117 Retonfey, France] —Henry Schneider



TALMADGE & BRAMLETT **Hired Hands**

This satisfying release by two Jeffs, Talmadge and Bramlett, is good mixture of laid back country with folk and rock influences. Probably the most accessible influence you might use would be James Taylor. Talmadge sings and writes most of the cuts here, "Happy All the Time" being my favorite, providing a nice kick between chorus and verse with the help of Larry Seyer's electric guitar. Bramlett chips in with three songs of his own, all of them excellent. "Ballad of Aiken County" speaks of homelessness in a pointed manner. And I quite like his voice. The final cut on the tape, Talmadge's "Sailin' Away," with Bramlett on vocals proves to be the high point with its over-the-rainbow sort of yearning. Throughout the tape we are treated to some fine side performances by guitarist/piano Les Huff and guitarist Larry Seyer. Notable is the eclectic approach both use with guitar adding some interesting effects that add depth to these songs. [Bozart Records, 5618 Bull Creek, Austin, TX 78756, USA] —Bryan Baker

THE TAPE BEATLES **Music With Sound**

The Tape beatles wreak a light-hearted havoc (with serious intent) on the medium of recorded sound. It's sort of like a calaidescope of sounds twirling around and into one another with sometimes interesting

results. I particularly liked the segment which seems to play games with numbers. You will, of course, come away with a totally different impression. But an idea that is inherently definite is that all media is necessarily public domain and swirls around the public mind at large. Use it. The world is new. [Lloyd Dunn, PO Box 8907, Iowa City, IA 52244, USA] —Bryan Baker

THEATRE OF ICE / BULLETS FOR PUSSY

Rock Star Autopsy

One side of this shared 45" has Theatre of Ice doing their gothic metal thrash on a song called "Creature." On the flip side, Bullets For Pussy hit us with "One Day" and "A

Knife." Both bands mine similar territories here with their brittle thrash rhythms and hyperspeed choruses. [Orphanage, 1702 W. Camelback Rd. #315, Phoenix, AZ 85015, USA] —Bryan Baker

THEATRE OF ICE

Radio Is Going Insane

This 5-song EP contains Theatre of Ice's remake of the classic "In-A-Gadda-Da-Vida." Their version is set to a cool, thrash-paced lead line. It works, believe it or not. The rest of the EP is surprisingly eclectic, from the industrial soundtrack "Aliens Are Coming," the comedic goth punk of "The Gallows Dance" and the Spanish-tinged "Semolina" and "El Soundo Mundo." All adds up to a refreshing punch in your palid face. [Orphanage, 1702 W. Camelback Rd. #315, Phoenix, AZ 85015, USA] —Bryan Baker

LAURENT THIBAUT

Mais on ne peut pas rever tout le temps

Laurent Thibault, producer, sound engineer and Magma's first bass player, composed and recorded this solo album in 1978. He called

on his musician friends to assemble an impressive group: Francis Moze (ex-Magma and Gong) on bass, Dominique Bouvier (ex-Transit Express and Rose) on drums, Amanda Parsons (ex-Hatfield) and Lisa Bois (ex-Magma) on vocals, David Rose on violin, Jacqueline Thibault (his wife) on keyboards, Lionel Ledissez (ex-Ergo Sum) on vocals and Richard Raux (ex-Magma) on sax. This concept album was Thibault's musical interpretation of Douanier Rousseau's paintings, contrasting dreams with reality. The music ranges from beautiful bucolic passages ("Oree") to aggressive Magma-like sonic barrages on the title track. Yet certain musical themes repeat throughout, interspersed with various ethnic mu-

THE TAPE-BEATLES

Music With Sound

The Tape-beatles were founded in 1986 with the idea of integrating ideas borrowed from experimental, musique concrète, and similar "academic" genres into a form which would be more popularly accessible. Their first major work, entitled "The Big Broadcast," was aired in 1987, and a cassette, "A subtle buoyancy of pulse," was released in 1988. Since then, the Tape-beatles have branched out into such diverse areas as performance, video, and publishing. In 1989, they received a grant from Intermedia Arts, Minnesota's Interarts Fund for the production of a new performance called "Music with Sound." This recording derives from this performance. The Tape-beatles use finished sound works as a starting point for their tape-based compositions. That is to say, they borrow extensively from records, educational material, news broadcasts, etc., and combine this material with other sources using more or less conventional studio recording techniques, such as multi-tracking, splicing, mixing, and effects generators. In working with such "found" material, the Tape-beatles' work deals with provocative issues that question the nature of originality, copyright, plagiarism, and related ideas.

sics. A delightful musical suite! A nice feature provided by Musea is the CD indexing that allows you to zero in on a specific passage within each of the four pieces. Again, as is usual with Musea reissues, there is an extensive 14-page booklet with history and photos. In this case, because of Thibault's musical career, you also receive a nice slice of Magma history. My only gripe is that, at roughly 31 minutes, the CD is JUST TOO SHORT! More of Thibault's music would have been great, but would no doubt disturb the flow and ambience of the album. [Musea, 68 La Tinchotte, 57117 Retonfey, FRANCE] —Henry Schneider

Retonfey, France] —Henry Schneider

TONART

Eins

Tonart is both Lars Stroschen's (aka Propeller Island) new label and the musical efforts of Conrad Schnitzler, Lars Stroschen and Jorg Thomasius. *Eins* is the first in a series of privately released CDs by these three Berlin e-music composers. Each composer gets roughly 18 minutes to explore the realms of avant garde e-music and present his ideas. *Eins* is not really a collaboration, nor is it a compilation. All three composers are on the same wavelength but with unique styles. All three explore the facets of percus-

MICHAEL TORELLO

Visions

Visions redefines the limits of music in the set of all possible sounds. The compositions on this cassette are unique projects combining art and technology, and, by nature, are unscorable. Consisting of ambient, effects, eclectic electronic and acoustic instruments, it is the result of many years of work and represents experimental compositions and sound designs. Defiant of any singular genre, the works explore various compositional modus operandi as the medium of experimentation. Findings from the experimentation include psycho-acoustic effects attained by varying the compositional and instrumental parameters needed to define music. This results in an experimental synthesis which is classic in the sense that it provides raw material from which main-stream may draw. —Michael Torello

THRU BLACK HOLES BAND

The Psychedelic Journey

Awesome space rock trip through 14 lands created with sound. With space guitars, synthesizers, drums and theatrical vocals. The guitar work here is especially satisfying for me, with four different players all staking out a warp of the mind. Very highly recommended. [\$7.00/ Michael Roden, 2018 Big Indian Rd., Moscow, OH 45153; audiophile Tapes, 209-25 18 Ave., Bayside, NY 11360, USA] —Bryan Baker

TIEMKO

Parade

The third album by the superb French trio of Remy Chauvidan (electric guitars, keyboards), Jean Jacques Toussaint (synthesizers), and Eric Delaunay (drums, vibraphone, xylophone). Chauvidan, Toussaint and Delaunay each contributed three tracks to *Parade*. Tiemko creates an amalgam of rock, jazz fusion and progressive music (e.g., King Crimson, Ptôse, Sensations Fixe and Pat Metheny). Their music ranges from the excellent pseudo-Mellotron of Delaunay's "Good Bye Mister Prog," through Chauvidan's oriental piece "Taille One," to the breath-taking acoustic guitar of Delaunay's "Hymn." While on this musical journey I encountered Toussaint's "Spirale" with a lead guitar line that sounds like the melody from Sergio Mendez' 60's hit "The Look of Love." Not at all what I expected from Eric Delaunay's medieval-influenced cover art! I guess you can't tell a CD by its cover. [Musea, 68 La Tinchotte, 57117

sive avant garde e-music, with the following differences: Lars bases his pieces around low rumbles and bass, Conrad's music is "orchestral" metallic percussion accompanied by a mad man on chime piano, and Jorg's music is a "calm" mixture of analog and digital synths. The liner notes state, "For the following tracks (10 - 12) each composer used exclusively material of this CD composed by the other two." I think this statement means that, for example, Jorg used excerpts of Lars' and Conrad's music on this CD to create a new piece. It is difficult to tell since each track and composer is unparalleled! *Eins* is powerful, digital avant garde e-music in the tradition of Morton Subotnick and Karlheinz Stockhausen. You know you are in for a treat when you pop in the CD and you are slammed against the wall by the first 3 seconds of the opening track by Lars Stroschen, "Good Morning Mr. Friend". A successful debut project perfect for the adventurous listener! [Tonart Berlin, Paulsborner Strasse 10, W-1000 Berlin 31, GERMANY] —Henry Schneider

MICHAEL TORELLO

Visions

Employing digital sampler, synthesizers, looped bamboo sax and electric guitar and digital processed electro-acoustic accordion, Torello fashions a simmering, wave-like ambience. [15 Presbyterian Hill Rd., Stephentown, NY 12168, USA] —Bryan Baker

TRAVELER

This is the Time

A one-person performance here of songs from a personal perspective. Out of tune and off key stuff that must be appreciated for substance above presentation. [\$5.00/2114 Clarke West, Spokane, WA 99201, USA] —Bryan Baker

TUSKO FATALE

Tusko Fatale

Tusko the elephant resided in the St. Louis Zoo. He is the only casualty ever of a controlled L.S.D. experiment. Band member Bob Gurske says the band's major influence from the outside world comes from "... the scratching of phonographic needles across the pages of W.S. Burroughs' writings." Highly recommend, hot musical hijinx in a progressive rock kind of vein. I hear influences from Gentle Giant and Zappa, perhaps. This is an exceptionally strong release with grooves and plenty of musical muscle. [\$7.00/ Bob Gurske, 392 Circuit Ln. #D, Newport News, VA 23602, USA] —Bryan Baker

TWELVE TABLETS

A four-song demo from this San Francisco outfit that features complex, percussion-based rhythms driving new wave (perhaps) oriented songs. Effective guitar and synth atmospherics provide the backdrop to a recommended offering. [Twelve Tablets, PO Box 14734, San Francisco, CA 94114, USA; phone: 415-626-6549 or 415-255-9796] —Bryan Baker

ULTERIOR LUX

Live Bootleg From Switzerland

When Jim Rite (the former Dimthingshine) connects with sometime-David Moss collaborator Jean Chaine and saxist/vocalist Markus Stauss, the result is a raucous meeting of rock and free jazz. Improvisation by knowledgeable players. Despite the title, this cassette was mixed from soundboard DAT masters documenting just one stop along their European tour of 1990, and it's a sheer delight, thoroughly exhilarating and highly recommended. [\$7.00 or trade/ audiophile Tapes, 209-25 18 Ave., Bayside, NY 11360, USA] —Bryan Baker

VAGUE ATMOSPHERE

Words In Music

These guys describe their work as "poetry in motion." Very much like Santa Fe's Poetry Devils, only with a leaner instrumental backing — often relying on Bret Simpson's electric guitar to propel things onward. This allows K.C. Pocius' words and somewhat theatrical delivery to stay on top of things, and all in all it's a very cohabitational sort of marriage and it works very well — this poetry and music thing. A special treat is a guest appearance by Gretchen Priest on one cut. Hoping this is a direction into which they delve further. [\$6.00/ Blue Cube Music,

17980 Tollview Dr., South Bend, IN 46635, USA] —Bryan Baker

VAMPIRE RODENTS

Premonition

This follow-up to their excellent tape *War Music* finds Vampire Rodents solidifying their impressionistic approach to the coupling of both the chaotic and the mechanical in the sound of industry and futuristic sensory overload with an eye focused on the atrocities of more current events. Images of the biblical, genocide, racism and more. "Infection" states, "The past will eat your children's flesh alive on CNN," and continues with, "... The \$3.35 generation, legally enforced stagnation, minimum wage deculturation, urban caste grown aberration, government issued poverty plan, a rusty nail through a yellow hand." Heavy beat intensity. [\$11 (CD), \$8 (cass.)] VR Productions, c/o Daniel Vahnke, PO Box 36988, Phoenix, AZ 85067, USA; 602-234-1718] —Bryan Baker

VAPID AXE

Seemingly Infinite Blowhole In Vast Delusional Vacuum

Some pretty disjointed stuff. A female singer that sounds like a deprived-of-oxygen Debby Harry. Simple instrumentation. . . guitar, bass, cardboard box. A conversation about the different ways of preparing eggs. Lots of pretentious gender philosophy. . . "Men are women and they have large glands." Peeeyeeew! [\$5.00 or ("maybe, probably") trade/ Blue Circle, PO Box 4962, Austin, TX 78765, USA] —Russ Stedman

VARIOUS ARTISTS

Anomaly 3

This is the third installment of the tape mag. More focus on poetry this time; also audio experimentations and noise. Artists include Zain Majnoon, Globin Treeflip, Mike Miskowski, Jake Berry, John M. Bennett, G. Huth, Rupert Wondolowski, Stacey Sollfrey, Willie Smith, Malok, G.P. Skratz, Rotcod Zzaj, Harry Polkinhorn, Greg Evason, Jack Foley, Crag Hill and John Eberly. Sonic and text explorations for the adventurous. [\$4.00 (\$5.00 chrome)] Jake Berry, PO Box 3112, Florence, AL 35630, USA] —Bryan Baker

VARIOUS ARTISTS

The Brighter Side of Life

This compilation is song-oriented all the way, and anyone who likes well-written songs and a taste of something new will love this one. And the sound is amazingly brilliant for such a far-reaching compilation (artists featured live all around the globe). There's somewhat of a heavy presence on the local German bands here and they were some of my favorites. Even the industrial rap songs by a few of the German bands were excellent. Get this tape (great stuff by Michael Bowman, Plastic Eye Miracle, Sosumi, K.D.

Schmitz and others) and find out for yourself. [\$7 or trade/ Flich Music, c/o Mischa Wetzel, Tulpenstr. 14, 3550 Marburg, GER-MANY] —Bryan Baker

VARIOUS ARTISTS

The Cassette Mythos Audio Alchemy CD/ K7

Years and years in the making, and as a document of the world of experimental, independent recording as found in the cassette underground network, I've seen none better. Containing the ranting and whining of Costes, the clothes dryer cycle of Tentatively, a Convenience, the walls of noise of Minoy, the prepared guitar compositions of Sue Ann Harkey's Kitchen Table Ensemble, the playfully fascinating percussion work of Yximalloo, Daniel Johnston's pop agony and much more (including Heather Perkins, Ric E. Braden, Jim Steele, John Wiggins, Qubais Ghazala, Fredrick Longerg-Holm, Solomonoff & Von Hoffmanstahl, Vosch, Phillip Perkis, Triptic Of A Pastel Fern, Gregory Whitehead, Mystery Laboratory, Bat Lenny, Collapse/Relapse and Hope Organ). Twenty-one artists are represented, complete with contact information and some side comments from the artists. ¿What Next?deserves applause for undertaking this release and for documenting the unique sonic explorations taking place in truly independent recording. [¿What Next?, PO Box 2638, Santa Fe, NM 87504, USA] —Bryan Baker

VARIOUS ARTISTS

Enchatement

A CD reissue of Musea's vinyl sampler of 12 French progressive bands: Edhels, Raison de Plus, Elohim, Pulsar, Atoll, Jean-Pascal

from pop-influenced progressive through Camel to King Crimson. My favorite songs are Edhel's "Elfin Dance" and Anoxie's "The Quest." *Enchatement* is an excellent introduction to the new crop of French progressive bands. [Musea, 68 La Tinchotte, 57117 Retonfey, France] —Henry Schneider

VARIOUS ARTISTS

Exquisite Corpses From P.S. 122

This CD was developed and realized using the "exquisite corpses" game as inspiration. The game involves a drawing or a piece of writing which is started by one person and then handed to another with only part showing — a sort of obscured serendipity. The participants here were a loose collective of regulars in the A. Mica Bunker improvisation series (formerly held every Sunday night in a dungeon on E. 9th Street in NYC). All compositions were developed collectively at several meetings. They are essentially blueprints specifying time-slots to be filled by the musicians, the monitoring environment (what the player hears while recording tracks; this is always a small fraction of the piece), and some directives for mixdown. There were no instructions on what or how to play within the time-slots. What results is quite free-form — essentially intriguing by virtue of the recording environment — with a diverse assortment (30 players are represented) of elements (both personnel-wise and sound source). [¿What Next?, PO Box 15118, Santa Fe, NM 87506, USA] —Bryan Baker

VARIOUS ARTISTS

Facets

The new Synkronos cassette sampler, offers six electronic "realizations" from the

VAGUE ATMOSPHERE

Words In Music

Electric Poetry, according to Vague Atmosphere's K.C. Pocius, is "the thinking man's alternative to rap... emphasizing progress and productivity instead of all this punky negativity." This isn't exactly staid, academic material though. Brett Simpson says he'd "bang a rock against my guitar to get the sound I want." The group has used such diverse sources as lead pipes and a mechanical toy robot for studio effects. Poetry was the rocknroll of its day (before there was rock 'n' roll). Lately, the generational voice of poetry has been taken over by rock music. Vague Atmosphere blends these two art forms to produce a bold new synthesis. Not words recited against a musical backdrop but, rather, verse and music composed specifically for each other! They have been described by their audience as: "The second coming of psychedelic music," and "poetry in motion." Vague Atmosphere is an intelligent scream in the unknown dream of mankind's artistic existence.

Boffo, Minimum Vital, Ange, Atmosphere, Anoxie, Sombre Reptile, and Halloween. Each band either specifically composed music for this compilation or included a track from a current release. Musea put a lot of effort into this CD package: crystal clear recording and production; beautiful cover artwork; a picture CD; and 28-page booklet with band photos, complete discographies, and extensive histories in both French and English. The music is excellent and ranges

New Jersey - Pennsylvania Space Music community. Side A presents music by established Synkronos musicians Peter D. Gulch, Chuck van Zyl and D. Andrew Rath. While side B features unknown musicians Bill Forcier, Mike Metlay and Art Cohen. Each piece explores a different "facet" of Space Music, from abstract atmospheres through Tangerine Dream to New Age. The two strongest tracks, "The Relic" (stellar guitar ostinatos reminiscent of Edgar Froese)

and "Space Vibrations" (swirling guitar work ala Manual Gottsching and Richard Pinhas) carry the tape. Despite the tendency toward hackneyed New Age themes (last half of Rath's "Electrum" and Forcier's "Ayer's Rock"), *Facets* is a wonderful journey through time and space. [Synkronos Music, PO Box 22, Upper Darby, Pennsylvania 19082, USA] —Henry Schneider

VARIOUS ARTISTS

Fire Engine 201

A high-quality compilation of what Hypertonia's Jan Bruun calls "some of the best DIY music I've received in '90-'91." And Mr. Bruun receives a lot of DIY music over the course of a year, believe me. Artists featured are Girth, The Blood Oranges, Sosumi ("This Is Supposed To Be Fun" ranks as a classic), Trespassers, Pin Prick, Political Asylum, John Bartles, Marilyn's Army, J Rock & the Conspiracy @ Crew, Modern Art, Eden, T. Wayne Wilson, Gold-Plated Hæmorrhoids, Mata Rata, Storemage, Walter Ulbricht Experience, Oblivion Grin, Fusebox, Remember Fun, 3 Men Pissing In the Rain, and Sack. The emphasis throughout is on straight song-structured material, with many song-oriented genres represented from progressive rock to punk. The originality and personality of each band and artist is very much present. [\$7.00 or trade request/ Hypertonia, PO Box 4307, 5028 Bergen, NORWAY] —Bryan Baker

VARIOUS ARTISTS

Freddy's Dead: Music From the Motion Picture

Good modern guitar rock 'n' roll by Goo Goo Dolls and Junk Monkeys, rap by Chubb Rock and "Why Was I Born?" by Iggy Pop. [Metal Blade Records, 18653 Ventura Blvd. #311, Tarzana, CA 91356, USA] —Bryan Baker

VARIOUS ARTISTS

The Funnel Zone

Another compilation project put together by Rat Bastard F. of Esync Ocular in Miami for the Dossier label. Most of the artists/bands are Miami Florida based. This has to be one of the best compilations I've heard overall in some time. All tunes are good. Music ranges from alternative rock to experimental techno. I really dig the hard bear driving tunes by Setrakian with the grunge guitar effect. Kind Felix has two experimental orchestrations that are very rich and astral. Marilyn Manson have two rock based tunes that come from the underworld of horror. They have their own unique sound and are interesting to listen to. Other interesting alternative tunes by Thomas Van Dyke, Rivet Ecks and Quayle. Also contains older previously released music by Happiness Boys and Slap. Music for the head and the body. [Dossier Records, Koloniestraße 25A, D-1000 Berlin

65, Germany] —Jim Rite (formerly Dimthingshine)

VARIOUS ARTISTS

Hypertronics

Mostly instrumental works, mostly electronic (but not always) and extremely varied. This tape serves as a fascinating look into sound exploration and electronic composition in the early 90's and ANYONE interested in these things should drop everything and get this tape. It's a real international (Italy, Norway, Germany, Austria, USA, UK, Spain, Canada and Japan) roster of artists: Charles Ditto, Le Mot and Kino, The Music Society, 23 Music, W.F. MacKenzie, Dion Oon & Konrad Kraft, Micael Briel, Andreas Bick, Anton Balsam, Featuring Karen Wheeler, Bruno De Angelis, Didi, Jeremy Clarke, Idee Du Femelle, and Lester Palocsay. Bruun writes, "That people can make this quite advanced music and sounds at home shows how fast technology has developed the last few years." *Hypertronics* is inspiring! [\$6.00 or trade request/ Hypertonia, PO Box 4307, 5028 Bergen, NORWAY] —Bryan Baker

VARIOUS ARTISTS

KFR Audio Newsletter No. 1 - Summer 1991

O.K. Drop whatever it is you're doing (i.e., stop reading this) right now and get a hold of this one. This compilation has some amazing stuff on it. Lots of new wave industrial tinged beat music on side two. And lots of more experimental things on the flip side. Plus a song by Kevyn Dymond's Folkoffs — reason enough to get it! These newsletters are a thing of the past (Litter is concentrating on his own music after blessing us with his enthusiasm for home recording and self-distribution for many years), but you can still order the past issues. Highly recommended you do so, 'cos there's so many different sounds all over the world you find right here. [Lord Litter, Pariser Str. G3A, 1000 Berlin 15, Germany] —Bryan Baker

VARIOUS ARTISTS

KGNU Kabaret 11/18/89

"Definitely, and happily, different," is how Little Fyodor describes this tape with Fyodor performing solo on acoustic guitar, then Oriental surfer head and then Fyodor and Babushka. And "different" it is, as it would be difficult to be otherwise with Fyodor at the helm, I'm sure. This tape features Fyodor in his characteristic chronically self-deprecating persona performing songs like "I Want An Ugly Girl," "Small Talk," "Nobody Loves Me," "Nobody Wants To Play With Me" and others. Nothing is lost in the translation of these songs from full band arrangements to simple acoustic guitar-strummed renditions. In fact, here they give me a voyeuristic sense and it's a little uncomfortable. Fyodor's humor is then almost matched by the instrumental jamming of Oriental Surfer Head

who are less memorable than Fyodor and Babushka, who end up the set with their playful toy instrument playing that skirts the borders of irritation and childlike simplicity with toy instruments. [\$4 or trade/ Little Fyodor, PO Box 973, Boulder, CO 80306-0973 (also available from Harsh Reality)] —Bryan Baker

VARIOUS ARTISTS

Katakombe #7

A very strange collection of sound compositions in mainly an experimental noise context. This tape represents the seventh in a series of self-proclaimed "industrial-hard-core-noise-criminal" music which were compiled as they appeared in the mailbox of the compiler. Thomas Edison's evil twin playing voodoo with his brother's creation. Warped, to be sure, but listenable and the sounds will prove intriguing to those looking to explore some of the more far-out reaches of processed sound. [\$5.00 or trade/ Hypertonia, c/o Jan R. Bruun, PO Box 4307, N-5028 Bergen, Norway] —Bryan Baker

VARIOUS ARTISTS

MARS-FM: Rest In Peace

A salute to the late, great and short-lived (May '91 - June '92) Los Angeles radio station MARS-FM, which brought Techno, Acid House, Rave, Industrial and New-Alternative musics from bands like Rosalla, My Life With the Thrill Kill Kult, Front 242 and the KLF. Rather than a fond look back, this is more like an exposé of greed and corruption that destroyed the programming. The 90-minute tape features stuff by 2Unlimited, Zero Zero, 808 State, Children of the Future, Negrossex, Utah Saints, Fred, Ex-Plain, Eon, Ministry, Skin Up, The Prodigy, L.A. Style, Shamen and Moev, along with inserted comments from people closely involved with the station. It's a highly recommended must-have for fans of the music. [\$5 or trade/ Dr. Destiny, PO Box 2085, Orem, UT 84058, USA] —Bryan Baker

VARIOUS ARTISTS

Mindfield: A Third Mind Sampler

The U.K. label Third Mind joined forces with NYC's Roadrunner and this CD is a sampler of the artists represented. Front Line Assembly, Controlled Bleeding, Intermix, In The Nursery, Will, Solar Enemy, Delirium, Edward Ka-spel, Eden. Most, if not all, of the artists have new releases just out or in the works. And this sampler provides an excellent selection of industrial-oriented styles. [Third Mind Records, 225 Lafayette St. #407, NY, NY 10012, USA] —Bryan Baker

VARIOUS ARTISTS

Nature Morte International Compilation

The second in a series of compilations from E'Ostrate. This one features works from Gregory Whitehead, Abner Malaty, Vidna

Obmana, Cranioclast, and Luciano Dari. This is a high quality release from the packaging on up to the sounds on the tape which mostly serve well as controlled noise ambience, each piece (while possessing unique characteristics) not deterring from the established sesorial sense.. [E'Ostrate, B.P. 165, 33036 Bordeaux Cedex, France] — **Bryan Baker**

VARIOUS ARTISTS

New Stage Sampler Vol. 1: "Kharkov Underground USSR" ●

Lord Litter writes, "This is a sampler that presents a part of the New Stage label from Kharkov (Ukraine/USSR). In the years of suppression by the government all over the USSR a real underground came alive — they know what the word "independence" really means!!! Well, now many of the former underground bands over there follow the beaten path of music industry, but there are sure the real exceptions, who just don't want to be suppressed again — this is one of those scenes." Live, improvisational rock with odd, intriguing elements ala jazz and progressive and (perhaps) space music. This is a full collection of impossible to find artists whose music is really great to listen to, and not just because of the circumstances surrounding them. My favorite of the bunch is Aya and their jam called "Pig Man." Highly recommended. [\$6.00/ KFR Germany, Dittmar, Pariserstr. 63A, 1000 Berlin 15, Germany] — **Bryan Baker**

VARIOUS ARTISTS

Nut Music Industry Sampler Volume 8 ●

Bands on this comp are: Rex Morgan Trio, George Willard, Mr. Fondle, Ball Cheese, Alzo Bozormnyi, Yahoo Skin Band, Sal Amoniac, WGML, Infant Mort, Ralph Wiley. All in all, a pleasurable listen with some nice ideas going on. "Bootleg Grammy" gets the award for best "song." [\$3.00 or trade/ Nut Music, PO Box 5033, Herndon, VA 22070, USA] — **Russ Stedman**

VARIOUS ARTISTS

The Perfect Day ●

Some enjoyable pop from the Deep Freeze Mice. A mellow guitar instrumental from Lord Litter. Some disco reggae from Almost Human. Plus a whole lot more. All of the songs on this tape gel really well together, although the mood shifts quite a bit on side two. Overall, a nice sounding comp. Get it! [\$5.00 or trade/ Daniel Triana, 663 Monroe Ave. #2, Elizabeth, NJ 07203] — **Russ Stedman**

VARIOUS ARTISTS

A Pointless Compilation ●

Top notch tracks from artists working in various sound manipulation modes, from collage to noise to pure experimentation. Bite the wax Tadpole, John Wiggins, Fat

Hacker/Pets For Feat, Fuzzhead, Bimthingshine, Sick April, Illusion of Safety, Crawling With Tarts, Mike Hovancsek, Cudahy/Milstein/Cox, Prose In Cannes, Luigi-Bob Drake & Andrew Klimek, Triptic of a Pastel Fern, Michael J. Schumacher and Charles Curtis, K.O.M.A., Sun City Girls, Nomuzic, Busyditch. Lots of well-known names in the underground are represented here; and, perhaps surprisingly enough, this

excuse to jump on a cause bandwagon. So get it first for the music, or get it first for the environmental cause — either way you'll come out ahead in my book. [\$6.00 or trade/ David Doering, PO Box 2894, Springfield, IL 62708, USA] — **Bryan Baker**

VARIOUS ARTISTS

Underground Beatle Songs ●

Greg Stomberg has a good idea. Send him

SANGAMON VALLEY GREENS

The Sangamon Valley Greens is a group of people concerned about the way Mother Earth is being treated and is committed to changing things, so that we might live in better harmony with all her creatures. We particularly are interested in taking local action to do our part in making global changes. Many of us believe that lasting social change in this nation must come from bedrock communities of the heartland, rather than the trendsetting coasts. We have chosen to remain in "Mr. Lincoln's Hometown" rather than moving to other more progressive places so that we might foster changes where change is most needed. Lake II, referenced in several songs (as are disposable diapers) if "built" will be perhaps the largest boondoggle in the Sangamon Valley. Preventing its development is one of the issues SVG is working on. Why has SVG, an ecological group, put out a musical tape? Well, real change in the environment will only come in changing the way we do things — including the way we entertain and are entertained. Two divergent trends in the way we communicate are rapidly transforming our lives. On the one hand, there has been dangerous and unprecedented concentration of communication industries leading to a significantly less diversified menu of information the public receives. On the brighter side, there has been a democratization of communication technology, with VCRs and video cameras; the development of desktop publishing; and the widespread availability of tape recording and playing equipment. We can now communicate to large numbers of people without the interference of corporate media. We hope this tape furthers the second trend. Another reason: we want to share some of the great talent of the Sangamon Valley.

is a fairly well-defined tape. Highly recommended. [Pointless Music, 1228 Fairview Dr., Kent, OH 44240, USA] — **Bryan Baker**

VARIOUS ARTISTS

Rock City Music Sampler Series ●

Jeff Snow's Rock City label is doing a whole lot to promote the burgeoning independent hard rock scene. He puts out a regular magazine which further focuses on the scene, along with releasing this series of sampler tapes. If you're a fan of the music, this will seem like heaven, full of new bands to test. An occasional non-metal band is featured also, but this is mostly hard rock oriented material from bands whose eagerness sometimes outweighs their talent. Part of pleasure for me, incidentally. You're sure to find a new favorite hidden somewhere within (like Zombie Birdhouse found on #8). [Rock City Productions, 1415 Main St. #720, Worcester, MA 01603, USA] — **Bryan Baker**

VARIOUS ARTISTS

Sangamon Valley Greens: "Walnuts In the Basement" ●

The Sangamon Valley Greens is a group of people committed to ecological preservation, such as fighting Lake II and disposable diapers. This tape of folk (with a decided and welcomed rock and blues edge) sheds light on these subjects with a determined voice. Lots of good stuff here and not just another

cover of you or your band doing a Beatle song and he'll send you a tape of other people doing the same. It's fun to hear all sorts of different takes on songs I grew up with. The tape I got had some keepers like a band called Rubber Soul (good vocalist and "Hey Bulldog" had some life to it). And some klunkers (three or four songs of Mickey Saunders' straightforward piano (mostly) interpretations. The Someday People's cover of "For No One" is the highlight here 'cos they make it the cold-hearted song it really is. I recommended you participate. [trade for Beatle cover songs/ G. Stomberg, 303 So. 5th St., Oregon, IL 61061, USA] — **Bryan Baker**

VARIOUS ARTISTS

Walkman Meltdown Volume 3 ●

This is a highly recommended series of compilations for you independent artists out there to participate in. Numbers 4 and 5 are currently in the works, so send Jan your recordings. This volume is mostly song-oriented and features artists from the U.S. L'Edarps A Moth, Don Campau, The Evolution Control Committee, The Mood Swingers, Charles Laurel, LMNOP, John Bartles, Filucy Hootchie Kootchie Band, Sinister Attraction, Dead Air, Eric Braun, The Wooden Soldiers, Sosumi, T. Wayne Wilson, Dr. Mongo Tari-Bubu and Love Grenade, Steve & Kristi Nebel and MJB-90 all make appear-

ances. It's a wild swing of styles, thoroughly uneven, and a very good sampling of a variety of artists doign everything from Pop to Electric Beat to Sample and Hold to Rock 'n' Roll to classic synth compositions. [\$7/ Hypertonia World Enterprises, c/o Jan R. Bruun, PO Box 4307 Nygårdstangen, N-5028 Bergen, Norway] —Bryan Baker

VENUS BEADS

Inclison

Excellent, crashing guitar rock, reminiscent of some Australian rock bands, along with pained, angst-ridden vocals, shouted above the teaming guitars and flailing drums searing in their own brand of catharsis. [Roadrunner Records, 225 Lafayette St. #407, NY, NY 10012, USA] —Bryan Baker

VINNIE & THE STARDUSTERS

The Baroque Wind Session

The artists write, "Vinnie & the Stardusters was created from a dream of destroying the Western tradition of music. A dream which begins with the "classics," such as Mozart, Bach and Beethoven, as the first victims of our distortion pedals." This is a fun, punk-ish, irreverent and rocking jab at classical music that works because these guys can pull it off musically. Rossini's "The Three Seasons," begins a prankster-like jaunt through the music of Vivaldi, Mozart, Bach, Wagner, Chopin, Strauss, Bizet and Beethoven. Recommended. [\$4.00 or trade request/ 480 Otis Ave., St. Paul, MN 55104, USA] —Bryan Baker

VISION OF MONAD

An array of ambient electronic works using collage and hyper-processing techniques to fashion a unique sound. A soundtrack to a memory lapse, if you will. The percussion at various points sounds distant, sort of muffled like a ghostly jazz backbeat. Jacky Ligon is the main force here and this is somewhat reminiscent of an earlier release, *Lair of Excitation*. Ligon's guitar can be heard in varying forms throughout, combining with the electronics to form a very interesting brew. [Unensored Musics, 209 Williford Ct., High Point, NC 27260, USA] —Bryan Baker

VOICE OF EYE

Huge-sounding, improvisational ensemble employing both electronic and acoustic sound sources. Hand-made instruments are used such as squawk box, string-pipe, bass and various things called "spring-thing 1 & 2," "Thing" and "tape-machine-thing." This tape sounds much too large to assume



Vinnie & the Stardusters

much of an ambient nature, yet is haunting and echoes like sounds in the night. Recommended. [Cyclotron Industries, PO Box 66291, Houston, TX 77266-6291, USA] —Bryan Baker

VOLKSWHALE

Pile O Shit

Dave Schall says, "Never has a tape been so aptly titled." Well, I don't know. Seems the guys let some moments of actual music slip through on this one. Lots of loose, thrown together songs and various experiments, along with the obligatory bathroom humor and teenage titty gawking and that sort of thing. I really liked "Our House." It's about some people that kill people who come over to their house and sing songs like "Everyone's welcome at our house." Side two is a tape collage done to fill up the second side and for absolutely no other reason. The guy sounds like a preacher with a voice a lot like Perot's who keeps repeating "Frank, are you whistling?" along with some general preacher stuff and audience reactions. The tape comes with a hand-colored sticker. [\$3.00 or trade/ Dave Schall, PO Box 2143, Stow, OH 44224, USA] —Bryan Baker

THE WACKY TALKIES

Eschaton

More wacky (yes, it's WACKY!) music from the folks that brought you The Gland Puppies and Big Poo Generator. *Eschaton* contains little of the toilet and food humor that

filled those earlier releases, however the helpless stupidity quotient is still here — and in abundance, as always. This is so funny it's stupid. This is so stupid it's funny. Hey Stupid, it's funny! The music is like a kaleidoscope of acid-induced carousel themes with Spike Jones at the wheel — complex stuff that just enthralls me. My favorite seems to be "I'm Going To Kick Myself In the Balls," although "Sing It, Mrs. Ass" is great also. Highly recommended. [A.A. Shah, PO Box 376, Yorba Linda, CA 92686, USA] —Bryan Baker

WALLMEN

Preservative Children b/w Rubber Monkey

Both sides of this single show off the Wallmen's live sound (as realized on 24-track — or, as the press release calls it: "... a far more authentic example of the mind blowing Wallmen concert experience." They even sent along a couple glossies which had them doing some kind of Devo-esque posing, complete with utensils for hats (may I assume the drummer was the one wearing the cymbal?). Anyway, the two songs

here are probably the Wallmen at their most straight-ahead rock sounding, and both songs really cook. The A-side has sort of a Space rock break that will blow you away, and "Rubber Monkey" has a way cool, fuzzed-out guitar riff that'll leave you wanting more after the abrupt two minutes are over. [\$2.00 or trade/ Dead Judy, 7711 Lisa Lane, North Syracuse, NY 13212, USA; phone: 315-454-4730] —Bryan Baker

DICK WEISSMAN

New Traditions

Dick Weissman played with John Phillips and Scott Mackenzie in a band called The Journeymen in the early 60's. He later moved to Colorado, received a music degree at the University of Colorado at Denver, recorded a solo album, wrote two film scores and produced numerous recordings. He has written six books about music and the music business and is an Assistant Professor of Music Management at his alma mater. For *New Traditions* Weissman takes all of this background and puts it to the task of blending seemingly disparate musical styles and traditions, employing the banjo as his main voice. The CD is broken up into four sections, with the first and last being extended explorations. The first section, entitled *New Traditions* is the most effective for me as a mostly live band is used, combining traditional folk and bluesgrass instruments and playing with Bob Rebholz' flute and saxophone work in more of a jazz style, along with Adolph Mares bass which is quite jazzy

itself. "Two Nights in Tamerza" was inspired by Weissman's stay in Tunisia and has his banjo sounding like Eastern-based instruments, and is the most obvious transmutation on an album of stylistic exploration that, nevertheless, manages to sidestep any clinical tendencies and maintains a strong degree of enjoyability. [Folk Era Records, 705 S. Washington St., Naperville, IL 60540, U.S.A.; phone: 800-232-7328] —Bryan Baker

PAUL WIGGINS Soundscapes

An uneven release that runs from piercing, wild space rides to some outer galactic destination to other pieces with ineffective use of vocals. When Wiggins sticks to his guns and conjures up his evocative synth solos and spacey backdrops, man, it's great! [\$8.00/ Network 77, PO Box 4713, Cape Town 8000, South Africa] —Bryan Baker

JEFF WILSON Glassplay

The second release by Jeff Wilson of the incendiary *Magpie Magazine*. The songs on this tape split time between pointed political themes and simple, personal, observational noires in the vein of Syd Barrett. "Larry" is especially effective in the latter style and the music is a strange mutation of pop as well. These are my favorite songs on the tape with the political songs taking a more straightforward musical approach. "Revolution" is the story of the author going to the radio station to apply for a job, but being turned down because of the red star tattooed on his arm, so he goes home and writes a song about revolution to send the radio station (the rest of the song being that song). Wilson plays all the instruments on the tape (save for a vocal appearance by Cake) and this gives the proceedings a decidedly personal, homegrown quality that I really enjoy. Recommended. [\$3 (\$2 with SASE, chrome add \$1) or trade/ CircusTime Music, PO Box 33691, Decatur, GA 30033] —Bryan Baker

CHRIS WIND The Art of Juxtaposition

Wind mixes biting commentary, poignant insight and dark humor while unflinchingly tackling themes such as rape, marriage (as slavery), christianity, censorship, homosexuality, the state of native Americans and other themes, leaving no doubt about her own strong convictions upon each of these subjects. Her technique is often one in which two or more sides to each theme are juxtaposed against one another (hence, the tape's title). This is much like her *Christmas Album* with a voice just as direct and pointed. Highly recommended. [\$9.50/ Magenta, RR #1, Sundridge, Ontario, Canada, P0A 120] —Bryan Baker

CHRIS WIND The Pacer Series

This tape series is synthesizer music made for the highly practical application of listening while running or jogging. Wind scaled each tape of the series to a different intensity (walking to running) in terms of pacing. [\$9.50/ Magenta, RR #1, Sundridge, Ontario, Canada, P0A 120] —Bryan Baker

CHRIS WIND For Amella

Chris Wind has a body of work that is extremely diverse, from quasi-new age pieces of rocks and trees to pointed, unflinching political folk songs, to practical works such as her synthesizer tapes to listen to while you are running. *For Amella* seems like a labor of love and searching within her classic roots through a varied collection of patiently constructed pieces for solo piano, duets with flute and vocal pieces which Wind composed during a fifteen-year stretch (1975-90). [\$9.50/ Magenta, RR #1, Sundridge, Ontario, Canada, P0A 120] —Bryan Baker

THE WISCONSIN CONSERVATORY OF NOISE Laughter

This tape features two slightly different incarnations of the Conservatory. The first cut, "Gourds, Sex & Dumplings," is a live recording which has Liz Was conducting the musicians with cue cards which say things like "Sit on a cactus," meaning for the musicians to make the sound on their instruments as if

what Woolson calls the "hidden gems" from the thirteen cassettes he released between July '88 - April '91. Several of these tracks are presented here in much reduced form. Woolson says, "In their original length they tended to drag on and on for almost unbearably lengthy periods of . . . time." Anyone (and I mean ANYONE) interested in the more experimental side of recording should get this tape. It contains an extremely broad array of examples of many types of recording, collage to electronic manipulation. It's truly a treasure full of ideas on tape, all of them well-executed. [\$2.00 or trade/ Raymond Scott Woolson, PO Box 1158, Lockport, NY 14095, USA] —Bryan Baker

RAYMOND SCOTT WOOLSON Oddly Enough

Woolson's first cassette was recorded on a boom box in 1988 and was made up of what he calls, ". . . a bunch of lengthy, grinding noise improvisations." This, his 17th release, was recorded on 4-track and is made up of a bunch of short, folk-rock songs. Woolson comments, "Actually I think a gradual transformation from raw noise to quiet folk can be quite natural. I love all musics, and I'm sure the pendulum will swing into yet another direction eventually." Ten songs recorded in a very straightforward fashion, one voice one guitar and one pendulum in mid-swing. [\$2.00 or trade/ Raymond Scott Woolson, PO Box 1158, Lockport, NY 14095, USA] —Bryan Baker

RAYMOND SCOTT WOOLSON

Things To Listen To

The number of tapes I have available for greedy public consumption tends to fluctuate wildly. As I create new tapes packed full of inspired genius, I realize that older tapes are packed full of rubbish, with one or two half-listenable tracks scattered throughout. Therefore, I in my infinite wisdom, have assembled most of these hidden gems on one cassette, that being this one here. Several of these tracks are presented here in much reduced form, as in their original length they tended to drag on and on for almost unbearably lengthy periods of increasingly tiresome, and increasingly precious, listening time, just like this sentence, although this sentence is dragging on and on for an almost unbearably lengthy period of increasingly tiresome, and increasingly precious, reading time. But you probably guessed that. So I'll just shut up.

they had sat on a cactus. The second cut, "Laughter," is a live radio broadcast at WORT in Wisconsin. Musicians on the tape are Miekal And, Liz Was, Daavid Ross, Byb Morz, Chris Ghostmusician and Malok. Jake Berry describes it as "... the kind of tape you can put on before you go to sleep and let it creep in on you and pull your brain apart while you're not looking." Certainly strange and chaotic, messy and noisy. [\$5.00 (checks to Jake Berry) or trade/ Experimental Audio Directions, PO Box 3112, Florence, AL 35630, USA] —Bryan Baker

RAYMOND SCOTT WOOLSON Things To Listen To

This 60-minute tape contains 34 tracks of

RAYMOND SCOTT WOOLSON Hostage (cassingle)

This 2-song cassingle consists of a couple of potentially hot songs. Both are stripped-down things featuring a couple of guitar tracks and vocal, with driving rhythm guitar substituting for any percussion. Song #1 has some cool violin lead grooves near the end, but left me thirsting for more. While Woolson writes that, "Musically, I'm drifting aimlessly from one style to another. I'm not following the trends I hear on the radio, but rather growing bored and frustrated with each particular style quicker than I used to." Might I suggest that Mr. Woolson invite some musician types over the the house,

check out their stash, turn the machine on, and enhance the songwriting ability that he evidently has. [\$2.00 or trade/ PO Box 1158, Lockport, NY 14095, USA] —Bob Bunce

GARY WRAY

Back From Pluto

Gary Wray is 1/3 of Hermanos Guzanos. An earlier tape, *Instrument of Doom*, possessed more of an industrial type of crashing, chordal guitar approach. *Back From Pluto* is a little more varied and while the earlier chordal instrumentals appear here also, this release sounds more like a Hermanos Guzanos release than did *Instrument*. Regardless, this is a very varied mix of songs from gothic guitar pieces to hokey country. [18540 Cantara St., Reseda, CA 91335, USA] —Bryan Baker

JACK WRIGHT & BEN LINDGREN

Saxophones & Bass (respectively)

Recorded live in Albuquerque during Wright's lengthy alternative venue tour through the Summer of '91. I was fortunate enough to attend a performance that featured bassist Bob Marsh (instead of Ben Lindgren who appears here); but this tape is very reminiscent of that night which had Wright playing late into the night, sweat pouring off his feverish body — the sight and sound of improvisational catharsis. For those of you unfamiliar with Wright's work, prepare yourself for a burst of fluid lines that occupy a world of their own, wrenching every conceivable sound from its depths, letting each one fly free and uninhibited. Lindgren's acoustic bass serves as perfect foil, both bowed and plucked, and when the two are working together, man what a powerful experience it is! [5505 Valmont Ave. #188, Boulder, CO 80301, USA] —Bryan Baker

JACK WRIGHT

What Have You

I wish I knew when this sort of thing goes from clearing any undesirable particles of whatever from your instrument to a JAZZ consideration. A bizarre group of primarily sax oriented pieces with a touch of violin and synth added. This tape is destined for wake and bake, and reading the paper on a rainy Sunday morning in this household. Recommended for future membership in the N.V.S. Orchestra alumni concert for the beyond. [5505 Valmont Ave. #188, Boulder, CO 80301, U.S.A.] —Bob Bunce

TOM WRIGHT

Autonomy

Wright's second release is a much more mature release, more cohesive with many of the hints of things to come found on his last tape coming into focus here. These are mostly modern guitar rock songs with minimal instrumental backing. Tom's hyperkinetic strumming is usually enough to fill up the mix on any song. Someone to watch. [\$3.00 or

trade/ Tom Wright, 1703 Shady Lane Dr., Jackson, MS 39204, USA; 601-373-2107] —Bryan Baker

BRETT EMERSON WYATT

Atmospheres

Four "compositions" which layer processed guitars in reverb and delay. Wyatt writes, "I use several processors as an artist would use a palette. Letting the processing of the guitars play as much of a part in the production as the composition itself." The result is a decidedly ambient take on the electric guitar with the echoing pulse serving as a soft transport. [\$6.00/ Blue Cube Music, 17980 Tollview Dr., South Bend, IN 46635, USA] —Bryan Baker

YOUR BRAIN ON DRUGS

Oil!

Your Brain on Drugs is Pete Harrigan solo — synths, guitar, feedback, found vocals, cheesy drum machine, etc. Some focus on guitar sustain which ventures into what is more common to synth territory, along with analog synth. People familiar with electronic manipulations will still find points of interest here; while Harrigan's effective mood brushstrokes patiently develop a cloudy, somber atmosphere. [\$5.00/ Sound of Pig, PO Box 150022, Van Brunt Station, Brooklyn, NY 11215, USA] —Bryan Baker

YOUR FOLKS THROWING UP ON MY FOLKS

On the "Your Folks" side there are 24 tunes that range from weirdness with a smile to the collective experimental exploits of Mr. Gee-Whiz, Golly the Terminator, Ex Lax, Grunty Small, and The State of Delaware. The "My Folks" side was recorded live at the "Club When" in Akron, Ohio. I was disappointed that the live gig did not contain interpretations of the studio pieces (would have been very interesting!), but, instead, contained several re-worked covers of groups such as Sockeye and Volkswahle. Overall, the bizzaro humor and unusual arrangements made this a listening adventure. The Roosevelt, Churchill, Stalin full-color cover provided a visual portrait of whence this art flowed from. [\$3.00 or trade/ Dave Schall, PO Box 2143, Stow, OH 44224] —Bob Bunce

YXIMALLOO

Portable Summer

This strange little tape is a noisy, sloppy thing that, nevertheless, is kind of like a persistent puppy: it barks and scratches you, but it's fun. The live percussion (very good throughout) and mostly catchy sing-songy rhythms makes it sound like a beatnik beach party tape. Very loosely assembled (even erupting into near chaotic drunken songfests at times) with some songs dating as far back as October 1973. Naofumi Ishimaru is not sure what to charge for the tape. He sells it for the equivalent of \$7.50 in

Japan. If you're in the mood for a unique, unpretentious tape it might be worth it. [Sakura Wrechords, Ishii 305, Minami Izu, Kamo, Schizuoka, 415-03 JAPAN] —Bryan Baker

ROTCOD ZZAJ & MARK KISSINGER

Critical Mass

Critical Mass is the second Zzaj - Kissinger mail collaboration. As with Zzaj's other collaborations, this one was done through the mail with Zzaj in Korea providing keyboards, percussion, words and vocals, and Mark Kissinger in Pennsylvania adding guitars and percussion. The Kissinger and Zzaj combination is magic. Kissinger's guitar enhances Zzaj's keyboard improvisations and compositions. I think they had fun with this tape. Zzaj plays around with the effects box on his vocals and produces some interesting results. And there is enough of Zzaj's trademarked jazzy jamming to keep you happy. Unfortunately, like other Zzaj releases, *Critical Mass* is marred by a sub-standard recording. [Zzaj Productions, c/o Dick Metcalf, P. O. Box 2879, APO San Francisco, California 96218 USA] —Henry Schneider

ROTCOD ZZAJ & MARK KISSINGER

L

L is the latest Zzaj - Kissinger collaboration. The following quote from the J-card explains the title: "The pattern underlying both stories is the perceiving of a situation or idea, L, in two self-consistent but habitually incompatible frames of reference, M₁ and M₂. The event L, in which the two intersect, is made to vibrate simultaneously on two different wavelengths, as it were. While this unusual situation lasts, L is not merely linked to one associative context, but bisociated with two." This text encapsulates the essence of the Zzaj - Kissinger collaborative efforts. Rocking and bopping keyboards, flanged vocals, and great guitar jamming create another excellent collection of 16 "songs" from this dynamic duo. It is a joy to listen to this tape. The only drawback is the poor sound quality characteristic of all Zzaj releases. [Zzaj Productions, c/o Dick Metcalf, P. O. Box 2879, APO San Francisco, California 96218 USA] —Henry Schneider

STIRLITZ ADDRESS:

Россия, 238530,
Калининградская обл.,
г. ЗЕЛЕНОГРАДСК,
ул. Московская, 33, 6,
КОЛОМЫЦЕВ АНДРЕЙ.

GAJOOB

M U S I C

Gajoobilation #1

\$5.00

90 minutes, chrome compilation. "Compilation of the year!"—Matthias Lang, IRRE Newsletter. Michael J. Bowman, EGG, Ken Clinger, Mark Kissinger, Dino DiMuro, John Bartles, Bombarded By Flowers, Baneemy, Joanne Rand, Barefoot & Pregnant, Josef K. Noyce, Squidbelly Phlegmfoot & the Plug Uglies, LMNOP, Groovy Like a Pig, Wayne Baker, Daniel, Chemical Cat, Triptic of a Pastel Fern, Uxoria, The Panting Antics, The Rudy Schwartz Project, Wallmen, The Bud Collins Trio, Bret Hart, Scatman Meredith, The Blind Mime Ensemble.

Issue #7 Sampler Tapes

\$3.00 each • \$20 set

With GAJOOB's seventh issue were issued eight 60-minute sampler tapes. All artists who had releases reviewed in this issue were given an opportunity to appear on a sampler tape; and no one was turned down. This is your chance to hear for yourself the true breadth of music being made independently in home studios and elsewhere today.

SAMPLER #1— Wendy S. Duke, Hermanos Guzanos, Flammable Mammals, John Horstweller, Ken Clinger, Jim Bishop, Ramblin Willie, Dave Easley, Chris Wind, Zzaj, Trust Obey, Secret Archives of the Vatican, K.D. Schmitz, Solanaceae Tau, Arman & the Mouse Orchestra, Eric Muhs & Myles Boiden, Ken Rubenstein, Arknuteknyterne. **SAMPLER #2**— Digital Poodle, John Hinds, Puncture Project, Mouth Bandits, The Secret Archives of the Vatican, Hedwig G-G & Jalma Garnier, Zzaj, Ken Clinger, 555, Minóy, Poetry Devils, Flammable Mammals, Michael J. Bowman, Clarke Mode, Alien Planetscapes, David Fuglewicz, Andrew Franck. **SAMPLER #3**— David Fuglewicz, Mouth Bandits, Inch Eggs, Carrion Dog, Dan Fioretti, Ken Clinger, Zzaj, John M. Bennett, The Bill Jones Show, Eric Muhs, 555, Stipes & Pabum, Bombarded With Flowers, Chris Phinney/Hal McGee, Tear Ceremony, Gnaw, Jake Berry. **SAMPLER #4**— Eric Blakely, Beatniks From Mars, The Muscle Shoals Noise Orchestra, Plastic Eye Miracle, Bob Black, 555, Zzaj, Mannu Altina, Invisible Wilbur, Mt. St. Helens, Bob Z., Michael Mantra, twilight4, A Lovin' Oven, Phinney/McGee, Clinger/Fioretti, Steve Cohen, Sanity Assassins, The Killjoys, George Willard. **SAMPLER #5**— Rev. Nate & the Brotherhood, Bellas Artes, Robert Karnes, Ordinary Boys, Anal Sadist, JA, The Look of Utter Disbelief, Buxinrut, The Bill Jones Show, The EXI's, Trust Obey, Martin Newell, Tom Furgas, Jeff Central/Alois, wendel doesn't mind, Skidd Freeman. **SAMPLER #6**— K.D. Schmitz, Paul Bono, Nyle Frank, The Evolution Control Committee, Phiney/McGee, ST37, Rob Skane, John Hinds, Minóy, Krázy Haus, The Living, Bishop Steele, Mud Pie, Linda Smith, Shocking Baby Secrets. **SAMPLER #7**— Skidd Freeman, Michael Chocholak, Joy Before the Storm, Dudebeats, Histatic Charge, Underwater Geography, The Laurels, Sin Drome, Dead Air, Greenhouse Effect, B & R, Dino DiMuro, Ken Clinger, Bob Bunce, Flammable Mammals, Techno Dudes, Cleaners From Venus, bobBy.

SAMPLER #8— Twenty Million Good Reasons, Dry Twigs, Theatre of Ice, Tear Ceremony, David Barnes, Funeral Party, Kevin Leonard, The Blind Mime Ensemble, Bite the Wax Godhead, Richard Graham, Command Co., Chris Wind, Sprawl, Alien Planetscapes, Squelch, John January.

Gajoobilation #8

\$5.00

90 minutes, chrome. Some of the many stand-out tracks from releases reviewed in GAJOOB's issue #8, published April 1992. Vampire Rodents, Michael J. Bowman, Oöol & the Rotton Kidz, Screamin' Popeyes, Civil Allen, Swinebolt 45, Carl Hanni, Daniel Johnston, Eleven Shadows, Unpleasant Surprise, Rich Arithmetic, Plateau, Bob Bunce, The New Improved Jook Savages, Terry Eason, John Grey, Repercussion, Dust That Collects, 555, Belinda Subraman, Tom Irwin, Satori Circus, Center Speed Collision, Bob Zander, Somebody's Daughter, Minóy, The Evolution Control Committee, Thelemonade.

Issue #8 Sampler Tapes

\$3.00 each • \$12 set

GAJOOB's newest issue has made available five 60-minute sampler tapes. These tapes are an excellent way to hear for yourself many of the artists reviewed in the current issue, along with being a wide-ranging sampling of the breadth of sounds coming out of independent recording studios the world over. **SAMPLER #1**— Steven McDonald & Pacific Electric, Boy In Love, Raymond Scott Woolson, Franklin Bruno, Refrigerator, Ezmarelda, Illusion Of Safety, Project, Pennies From Heaven, Not Big World, Blowhole, Krel, Thru Black Holes Band, Bret Emerson Wyatt, Prose In Cannes. **SAMPLER #2**— thedrowningbreathing, Vague Atmosphere, Ulterior Lux, SPEB, Tusko Fatale, Infernoland, Kevin Slick, Sweet Pickles, L.G. Mair, Jr., MC dipshit & the Funky Fetus, Hermanos Guzanos, John Bartles, Minóy, Your Brain On Drugs, Radio Active, Bat Lenny, Ken Clinger, Area 51, The Wacky Talkies. **SAMPLER #3**— Stegor, Ellen Mizellen, K.D. Schmitz, Dairy Queen Empire, David Paul, Dutch Provos, Cassie Adkinson, Don Malone, Ebbinghaus, Bat Lenny & Limpid Green, Tom Wright, Lisa Power, The Raging Mantras, John M. Bennett & Rotcod Zzaj, Stirlitz. **SAMPLER #4**— Grit, Screamin' Popeyes, Steven, Reflexive Godfear, Traveler, Bamboo Cathedral, Skidd Freeman, Vision of Monad, Joe Shmoe, Endzeitgeneration, Volkswahle, Don Malone, Minóy, Kevin Slick, Chris Wind, Rotcod Zzaj & Jake Berry. **SAMPLER #5**— Wallmen, Lobelia Haybalers, Pawbone Kisser, Oxymorons, Stillborn, Mark Kissinger, Christopher Cassels, Jeff Wilson, Magic Moments At Twilight Time, Aya, Lance Murkin, Christus Christus, The Manufacturing of Humidifiers, Ray Carmen, Vinnie & the Stardusters, Bite The Wax Tadpole, Scatman Meredith, The Blind Mime Ensemble.

PO Box 3201 • SLC UT 84110 • USA

GAJOOB's FYI section lists various information of interest to independent recording artists. This section is divided into several categories (Publications, Address Changes, Catalogs, Compilations, Radio, Video and Miscellaneous). The information listed here is provided as a service to GAJOOB's readers who have an interest in further networking their activities. There is no charge to have information listed here; if it is of importance to independent recording artists, we'll do our best to inform. If you have any such information, please let us know, and we'll let others know as well. Thank you.

PUBLICATIONS

AGGROTECH is an impressive local San Francisco area Industrial-oriented magazine. Reports on local events and local shows by local and nationally known artists, along with reviews and other information. [\$3.00/ 3395 Keaton Loop, San Jose, CA 95121, USA]

BABY SUE MUSIC REVIEW is put out by LMNOP's Stephen Fivet and contains nothing but music reviews. All of the reviews in issue #7 were of the rock-pop variety, but Fivet indicates that all types of music are requested. The reviewing style is often hilarious and, more often than not, surprisingly positive. [\$1.50/ PO Box 1111, Decatur, GA 30031-1111, USA]

BENOIT BLANCHART Just a slip of paper on this one. I think it has something to do with industrial, hard beat music. #5 was published March '92. Written in English. [BLANCHART Benoît, 16 rue de Tarcienne, 6280 GERPINNES, BELGIUM]

BLUE RYDER is a sort of Readers Digest for the underground press. The October issue (#25) begins a monthly publication schedule for this reliable source which reprints articles from a variety of alternative publications and reports on a large number of others. [\$5-12 issues/ Box 587, Olean, NY 14760, USA]

BRAZEN ORALITIES is a new contact newsletter from Fortner Anderson of Dromostexte and CKUT-FM fame that has been established to "... provide a tool to poets, artists, publishers, show hosts and the literate public." The first issue is loaded with contacts specific to text-based recorded forms, including artists, publishers and radio programs concerned with such work. It is free, but you might wish to send \$1 or something for postage. I encourage you all to lend whatever support you can to this endeavor (be it pertinent information or otherwise). [408 Clark, Montreal, Quebec, Canada, H2W 1X1]

CACTUS PRICK #6 has an interview with Jesus Lizard and Three Day Stubble, along with a good number of publication and music reviews (including cassettes). [\$2/ 1265 E. Univ. #1014, Tempe, AZ 85281, USA]

CASSETTE MYTHOS (The Book) reads like the bible of cassette culture. It's a collection of essays from dozens of well-known cassette artists collected over the years by Robin James, whose history in this activity dates back to the days of OP magazine. Many of the essays are over two years old, but James has edited this collection in such a way that it will not become dated, as the articles focus on more of the philosophies of independent recording or

networking as a phenomenon. It's strengths and weaknesses and why each person is doing what they do. For those who've been involved in cassette networking for a longer period of time, there are sure to be some surprising insights here; and for those new to the activity, well, you must get this book. [\$13.50/ Nonsequitur, PO Box 15118, Santa Fe, NM 87506, USA]

COMMUNIQUE AFTER DARK is a publication by Rodney E. Griffith that maintains a staunch advocacy of "the Fringe" media. Each issue is different in some way, so don't expect the expected. Past issues have focused on the Gemstone Files and Intergalactic House of Fruitcake's Otisarian religion. [\$2.00/ Inspiracy CAD, PO Box 523, Columbia Station, OH 44028-0523, USA]

CHURCH OF THE NEW FAITH sent a pamphlet which describes the violent side of Christ's "dark" years. Kind of like a Christian Gemstone File. 5 tapes are available for \$4.00 each or 3 for \$10. Write for more info. The pamphlet has some slight inferences that this may be neo- (or anti, it's hard to be sure) Nazi oriented, so beware. [PO Box 9152, Virginia Beach, VA 23450, USA]

CROP CIRCLE LANGUAGE is a book by Steve Canada which is, according to Zecharia Sitchin, author of the *Earth Chronicles*, "... a serious attempt at deciphering the crop circles." 206 pages, 8-1/2 X 14, \$17.00. [Steve Canada, Box 1913, Morro Bay, CA 93443-1913, USA]

DIE FAT PIGGY DIE!! Compendium issues with 100 pages each featuring all the best of 2 years compiled therein. *Zen Mystic*, the new literary work now available. [\$5.50/ J.S., RT. 1 Box 82, Waynesville, MO 65583, USA]

DIVULGO [Phillippe Bertrand - Divulto = 18. rue Roode, 51000 Toulouse, France]

EAR OF CORN Issue #25 (coming up and past deadline) is, unfortunately, the final issue of Dave's informal review zine. Issue #24 contains hilarious interviews with CPH and Our Testicles Touch the Ground, plus loads of zine and music reviews. Lots of contacts hanging out on the fringe of fringe culture here; so check it out while you still can. [\$2/ Dave Schall, PO Box 2143, Stow, OH 44224, USA]

ELECTROZINE Just a note on this one which includes a 64 page zine and a compilation tape, all for \$5.00. This issue features work (and interviews) from Lessique Bendthaus, Xorcist, Digital Poodle, Blink Twice and Behavioral Control Squad. Also, according to the note, "... many reviews and Loads of Stuff!" [c/o Bob Silver, For Crying Out Loud, PO Box 64875, Los Angeles, CA 90064-0875; fax: 320-815-8935, USA]

ENORMOUS RICHARD NEWSLETTER Here's a personable 4-pager that updates what's going on with the band (of course). That being involvement in upcoming compilations, recording dates, related press and live shows. [2115 Marconi, St. Louis, MO 63110-3107; 314-776-7260, USA]

[the following comes from *Blue Ryderzine*]: "**FACTSHEET FIVE** is about to start publishing again, but under a new name, and it will be clearly marked 'formerly FS5.' The new editor is Seth Friedman, who used to publish *Food For Thought*; that's right, the illustrious writer of "How To Get Good Karma From The Foods You Eat," is taking over, and I know he'll do a terrific job like he always did with FFT, in which he also always included great zine reviews. Seth is shooting for a first issue release date, hopefully by sometime in late November. Single copies are \$4 mailed Bulk, and \$5 First Class. And you can send review material now." [Factsheet Five, 1800 Market St., San Francisco, CA 94102, USA]

FILE 13 Issue 12 is crammed full of reviews (250+) with lots of cassettes mentioned. I find Mark & co.'s reviews consistently fair and honest. Personal likes and dislikes are pointed out so that the reader can judge from that basis. This issue also contains stuff on Pegboy, Blackhumour, Massive Attack and an article on women in the underground by Debbie Jaffe. I also liked Mason Jones' report on a recent trip to Amsterdam. Issue #13 had Mark's road trip through the 48 continental U.S. states; he collected post cards and local beer and a whole lot of insight along the way. Also interviews with Stephen Holman, Controlled Bleeding, Matthew Sweet and Ladd-Frith. All this and very reasonable advertising rates too. I consider this a very must-have. [\$2.50 or \$6-3 issues/ c/o Mark Lo, PO Box 175, Concord, MA 01742, USA]

FISH DRUM compiles the writings of local New Mexico poets in a

quarterly publication. Issue #9 contains pieces written by Miriam Sagan leading up to the birth of her daughter. This collection covers a lot of emotional ground and images, such as on "Adam & Eve & Pinch Me Tight" which opens with

The first time we walked through Chinatown
In dusk the bins of cabbages
Shone like Islands off the coast

Fish Drum editor Robert Winson also hosts a local radio show which goes further to expose local poets and their writing and the process itself. [\$2.50/ 626 Kathryn Ave., Santa Fe, NM 87501, USA]

HIGHBROWED COCKROACH is a book by Robert Beaper (aka Bob Z) and is a collection of what the author terms his best writing (poetry and other prose) from 1986-1991. Included are writings from his cross-country flight from New York City, along with observations from a young, but apparently full life. [Panic Button Press, PO Box 14318, San Francisco, CA 94114, USA]

IMAGINE! RECORDS NEWSLETTER tells all about the current goings on with the band Monel's Gardens. And now a new band named Tomorrow's Parties. [4432 Telegraph Ave. #83, Oakland, CA 94609, USA]

IMPROVIJAZZATION NATION has reviews of books, tapes and other things, and many contacts. Editor Dick Metcalf (aka Rotcod Zzaj) offers unsurpassed excitement for the cause of cassette networking [\$1.50 cash or stamps/ Dick Metcalf, HQ, 19th SUPCOM, Unit 15015, PO Box 2879, APO AP 96218-0171, USA]

INCITE Issue number 21 is an alphabetized look at some of editor Tim Alborn's takes on some recent releases. Tim's taste runs mostly toward hook-oriented guitar poprock (although the issue 22 I

IMPROVIJAZZATION NATION

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received on the day I'm laying out this issue of GAJOOB has an article proclaiming the virtues of Oil music). And this continues to be one of my most favorite zines simply because the music is so obviously important to Tim and it shows in the writing and it becomes nearly as exciting as finding some of these obscure little gems yourself and playing the damn thing over and over and over again. Remember what that was like? I think Tim does too. [\$1/ PO Box 649, Cambridge, MA 02238, USA]

INDIGEST is a new magazine dedicated to, "... extreme and unusual underground arts." It will (at least initially) be Xerox reproduced in 14" X 8.5" format. In addition to reproduced artwork, there will be a number of "multiple originals" in every issue; for example, block prints, silk screened images, hand made pages, and paintings. There will also be fiction and other literature. A cassette tape of musical (or other) recordings will accompany each issue as well. See the Compilations section for more info on how you can contribute. [c/o Jeff Rentsch, 23-1/2 Hillcrest Ave., Dover, NJ 07801, USA]

IRRE NEWSLETTER is published by IRRE Tapes' Matthias Lang and serves not only as an update on his label's current activities; but also reviews print and audio from others. Written in German. A highly recommended contact. [IRRE-Tapes, c/o Matthias Lang, Barendellstraße 35, 6795 Kindsbach, West-Germany]

JELLYSLIDE This is what I would call a true-to-form FANzine with articles about things the writers like, like Alex Chilton, a one-page tribute to Lou Reed and his 50th birthday, obscure record catalogs, a reverent Miles Davis tribute and more (of course). This is a fun read and recommended for that very reason. [\$1 postage/ PO Box 731, Neshanic Station, NJ 08853, USA]

THE JOURNAL OF SISTER MOON is a literary magazine looking for contributors to express their thoughts and feelings in any form. Short stories, poems, photographs and drawings (8-1/2 X 11). Please include your name and address along with any suggestions. [PO Box 40371, Phoenix, AZ 85067-0371, USA]

MAGPIE is a magazine made up of reprints from other magazines. It has a purposefully subversive slant, with articles like the concept of being a "rebel" in modern America, safe sex tips for the wicked, reprints from Maximum Rock N Roll's "Queer" issue, the Chernobyl disaster, an interview with Diamanda Galas and lots more. It's quite a thick compendium and loaded with pointed, thought-provoking (if not action-provoking) stuff. [Trade/ Circustime, PO Box 33691, Decatur, GA 30033, USA]

THE MMATRIX is the newsletter of Magic Moments At Twilight Time, and written by Mick Magic who I've been hearing a whole lot about lately. Good to finally see something which testifies to what everybody has been saying, and that is the real excitement that Mick generates about this whole independent DIY tape networking thing. Lots of info to be found here on the network in general and much more fun reading about Mick's own activities. [Mick Magic, 6 Farm Court, Farm Road, Frimley, Camberley, Surrey, GU16 5TJ, ENGLAND]

MUSIC FROM THE EMPTY QUARTER goes into depth with music on the Industrial edge of things. Issue #5 dissects Doubting Thomas, Eden, In the Nursery, Solar Enemy, Will and Headbutt & Bob Cobbing. This issue also features a special section on Third Mind Records. [PO Box 87, Ilford, Essex, IG1 3HJ, U.K.]

MUTANT RENEGADE is a collaged zine (heavy inclusion of Brady

Bunch images in issue #2) along with interviews and assorted bizarre oddities. It's found at the same address as the garage punk band The Oxymorons. Editor Grog promises that #3 will begin reviewing tapes, so send yours to him. [PO Box 3445, Dayton, OH 45401, USA]

NO DUH is a way cool digest-sized zine filled with personal writings and simple, offbeat kind of commentary. An interview with Juliana Luecking who is a poet (slash) performance artist in the DC area delves a little into her creative process - even asking about how she gets the ideas for the clothes she wears during her performances. This zine is one of those strange little things I get every so often that I can't put down 'til I've read the whole damn thing. And then feel glad that I did. [2 Aldre St. #1, Allston, MA 02134, USA]

PROSE IN CANNES is "... an experimental publication dealing with home tapes and the cassette culture phenomenon." Editor Roger Skullback is also interested in radio stations, musicians, organizations and other entities that may or may not be directly related to this field. The first issue includes an article on John (Busyditch) Hajeski's Portable Anarchy machine, a simple analog contraption built out of MIDified radios. Also an article on Red Neon Tapes, Radio Marabu, Endraum and some music and publication reviews. Extremely promising. [1600 Grand Ave., St Paul, MN 55105-1899, USA]

RITUALS AND DOGMA This is the monthly newsletter put out by the Wichita Alternative Music Coalition whose aim is fostering the growth of alternative music in their area, be it radio or live shows or whatever. Neat articles in this issue about the Elvis stamp and tattooing, along with news and whatnot. [W.A.M.C., PO Box 20201, Wichita, KS 67208]

ROCK CITY REPORT reports on music with a hard rock / metal edge. Lots of bands either profiled or reviewed in this issue. Most of the bands featured are independent, looking to make it and the writing often reads like PRs. An excellent way to get your like-minded band some much needed exposure. Editor Jeff Snow runs the Rock City Music label which has released a slew of artists on its compilation series. Check out the activity here! [Rock City Productions, 1415 Main St. #720, Worcester, MA 01603, USA]

SALT LAKE COMIC NEWS Filled with a good selection of comics, many of which are politically-pointed. Also some little-known facts and humorous essays. [\$12 - year/ PO Box 58063, Salt Lake City, Utah 84158-0063; 801-583-6018]

SOFT WATCH is part review publication and part a catalog/documentation of the work of labels and individuals working in the industrial/avant garde/experimental field. Listings are perpetuated from one issue to the next in sort of a snowballing effect. Issue #2 is reportedly (according to a reputable source) quite a leap from issue #1 (which is all I have). [70 Old Hinckley Road, Nuneaton, Warwickshire, CV10 0AB, U.K.]

SOUND AROUND is a directory of folk, folk-rock, acoustic and alternative music venues, geared for the self-booking musician or band investigating new clubs in their own region and/or spreading out to other parts of the country. It lists clubs in all regions of the U.S., giving at least the club name, address, and the type of music offered there. In many listings, the phone number, contact person and more information is given. It includes some local and national music/arts festivals, arts/entertainment newsdailies, weeklies and radio stations which service the particular communities. [\$10 (by region), \$25 (national)/ PO Box 297, Hadley, MA 01035, USA]

TRANSMORG publishes and supports word/text/concept bending and is intent on discovering or helping create a network of such persons. Offers several computer programs written to play with text and is looking for more, besides all sorts of experimental writing. [Ficus strngulensis, Rt. 6 Box 138, Charleston, WV 25311, USA]

YAWN is an ongoing series of newsletters devoted to the discussion and dissection of "culture." "This is all part of an effort on our part to bring about a critique of culture that tests the basic assumptions of those who tacitly support our culture, even if they do no more than function in it." Also more sporadically appearing is a fuller publication called *Retrofuturism* which deals with the same subject over a plurality of idea, intelligently conceived and argued. Issue #16 unfolds the case of Negativland and their dispute with Island Records. Also reviews of print and audio. Highly recommended. [PO Box 227, Iowa City, IA 52244, USA]

CATALOGS

ANOMALOUS RECORDS has a 3-pager full of noise-oriented recordings (CDs, vinyl, cassettes), plus videos and publications that go well with that sort of thing. They're also interested in live shows and offer information concerning acts in this genre. A good source for the like-minded. [PO Box 38267, Los Angeles, CA 90038-0267, USA]

APRAXIA just sent me their Spring/Summer 1992 catalog with artists such as Blowhole, Lab Rat, Jeph Jerman, Misery Guts, Crash Worship, Eric Lunde, Pain Teens, Kingdom Scum, Little Fyodor, Hands To and others. They carry all sorts of formats from flexi's to CDs. They also distribute to a couple record stores in Seattle, namely Wall of Sound, Cellophane Square, Sound Affects and Fallout. [PO Box 85155, Seattle, WA 98145-1155, USA]

ARCHIE McPHEE is back with more gags and the widest assortment of novelty items from abandoned warehouses the world over. Ever wonder whatever could have happened to all those millions of Dune dolls that went unsold after the movie was such a commercial dud? Well, Archie has 'em, of course! And lots more, like rubber chickens, glow in the dark skeletons, more rubber insects than there are real ones (well, almost). [PO Box 30852, Seattle, WA 98103, USA]

BANNED PRODUCTIONS has a catalog of noise and other difficult music from the likes of Merzbow, The Haters, John Hudak, Arcane Device, AMK, White Hand, Blackhumour and others. Many cassettes and t-shirts. [PO Box 323, Fremont, CA 94537, USA]

BLUE CIRCLE offers releases from the likes of Vapid Axe, ST 37, Fab Nothingheads, Elegant Doormats, Tulum, Coz the Shroom, and others. A sampler tape goes for \$5.00. [PO Box 4962, Austin, TX 78765, USA]

CLEAR MUSIC has a one pager of electronic music on CD and cassette with around a dozen artists like Steve Roach (his first solo album in three years), Kit Watkins, Arif, Iasos, Jonn Serrie, Sky Douglas & John Mazzei and Richard Collins. President Brian Earle writes in Clear's quarterly letter for April 1992 that "... our ability to enjoy music depends on *entrainment*. ... [which is] music's power to move the *total you* - body, mind, and spirit." [1489 Coddington Rd., Brooktondale, NY 14817, USA; phone: 607-273-2974]

COSTES has a one-pager of (often sexually explicit) tapes, CDs, videos and a t-shirt. He also trades with many labels all over the world. [13 Quai Du Square, 93200 Saint-Denis, FRANCE]

COWTOWN This one-pager lists 16 Cowtown (the band) tapes available. Their newest is entitled *Shit Magnet* and, like past Cowtown tapes, it's a burner. [PO Box 100221, Denver, CO 80250, USA]

CURIOUS MUSIC has released a compilation CD featuring new and previously unreleased tracks from Asmus Tietchens, Linda Fisher, Charles K. Noyes, Fredrick Lonberg-Holm, Kirk Corey, Daniel Johnston, The Tape-beatles, Moebius/Roedelius/Michalak and Chas Smith. Their catalog also contains releases by Moebius & Roedelius (aka Cluster), The Tape-beatles, Fredrick Lonberg-Holm. Forthcoming are releases by Kirk Corey, David Myers and Richard Kostelanetz. [13773 Sundown Rd., Dubuque, IA 52002-9685; phone/fax (319) 556-7320]

DIG MY ART carries a wide assortment of releases on cassette by artists which include Michael Sky, Caesura, Ian Hill, Those Godzillionaires, The Rut System, Moist Ham Radio, untermensch, Johnny Dresden, Wes Turner, James St. Vrain, The Twang Gang, Sean Rockoff and others. Also a few videos. Low prices too. [218 S. Main St., Hightstown, NJ 08520, USA]

EMIGRE carries artists such as Stephen Sheehan, Fact TwentyTwo, Every Good Boy, Binary Race, Basehead, Supercollider and Ray Carmen. This is probably the best catalog I've received this issue because it goes into detail describing each of the artists and their work. This is one music label that actually seems to care about the artists it works with. There are several interviews with the artists inside the catalog, as well. Emigre also produces fine quality type fonts for Macintosh and IBM compatible computers, a communications-oriented magazine is published which, judging from the catalog, seems fresh and dynamic. Lots going on here! [4475 D St., Sacramento, CA 95819, USA]

FOT RECORDS is the label behind the well-known *Passed Normal* compilation series, and which is now about to release #6. They are also a distribution service and have a catalog listing dozens of releases, including many by popular artists such as Captain Beefheart, The B-52's, Syd Barrett and others. [PO Box 505, Bloomingdale, IL 60108, USA; phone/fax: 312-862-1083]

FOLK ERA PRODUCTIONS makes available many fine CDs and cassettes of Popular Folk, Folk Pop, Folk Rock, Rock Pop, Classic Rock and Easy Listening musics frequently hard to find in stores. They have a 64-page catalog available for the asking. [6 South 230 Cohasset Road, Naperville, IL 60540, U.S.A.]

FROG PEAK MUSIC is a group of artists devoted to the production, distribution and availability of experimental work. Frog Peak publishes scores, recordings, inovative music software and books on speculative music theory. Frog Peak also distributes artist-produced recordings, scores, and writings. Write for a complete catalog or call 603-448-8837. [Box A36, Hanover, NH 03755, USA]

GENERAL PURPOSE CASSETTES Specializes in uniquely packaged cassettes with a "hard beat" sound. Their catalog states, "If you are currently doing electronic music, please contact us. We would love to trade our releases for yours. Perhaps we would even be willing to put out a GPC tape of your material. We are also looking for interesting contacts to include in the GPC booklets." [2976 Klein St. #127-B, Allentown, PA 18103, USA]

GREAT ORM PRODUCTIONS offers four releases by synthesist / composer / sound artist Keeler. His latest is called *Playing Field*.

[496-A Hudson St. #D-35, NY, NY 10014, USA; phone: 201-434-0595]

HYPERTONIA is one of my favorite tape labels. Jan Bruun is extremely active in the cassette scene and offers a huge variety of recordings and compilations. Check out the new Charles Manson comp due out in August, plus a compilation series of cover versions done by cassette artists. Lots of new things always going on here. Bruun also offers quite a few bootlegs. [PO Box 4307 - Nygårdstangen, N-5028 Bergen, NORWAY]

LINDEN MUSIC carries CDs and cassettes by such artists as Kit Watkins, Coco Roussel, Happy The Man and upcoming releases by keyboardist Kim Justice and guitarist Carl Weingarten. A Kit Watkins sampler CD goes for \$3.95 (plus \$2.00 shipping). [PO Box 520, Linden, VA 22642, USA]

MOSH PIT RECORDS has just come out with their 1992 catalog (in October?!), loaded with metal and other headbanging oriented (mostly) music on all formats. Also books, video and t-shirts. Check these guys out for distribution on your music too. [PO Box 9545, Colorado Springs, CO 80932-0545, USA]

PEED GURU STUDIOS offers a hilarious catalog of tapes by the likes of X-Presidents, Spillman Boys, SHC, Tom Sutter, Swingin' Love Corpses and others. [c/o Drummond, 338 Lakewood, Ballwin, MO 63011, USA]

PINE CONE ALLEY PRODUCTIONS has a one-pager with four releases listed along with the claim that "Studies have shown that listening to music like this will make you a better lover." [c/o Arrington, The Evergreen State College, Bldg. C #4036, Olympia, WA 98505, USA]

POISON PLANT has a healthy assortment of cutting edge electronic music (both melodic and some more experimental) by artists such as Doll Parts, Triptic of a Pastel Fern, Rob Lippert, Screamin' Popeyes and others. An independent tape label where quality is always present. [3553 Martha Curtis Dr., Alexandria, VA 22302, USA]

PORKOPOLIS has a number of cassettes in their catalog which features a large number of compilations which do well to get your feet wet into the cassette underground. Label guy Ashley Allen is in contact with lots of labels overseas and carries some European artists as well. [send SASE; PO 3529, Cincinnati, OH 45201, USA]

POWERCOAT RECORDS features Civil Allen as their premier artist and has a free catalog. You can also call (215) 639-5823 between 5pm and 9am to hear some of their music. [PO Box 1791, Bensalem, PA 19020, USA]

REALIZATION RECORDINGS has a fairly large catalog of mostly experimental releases, many of which are in the "high voltage power electronic" realm of things. Illusion of Safety, Thomas Dimuzio, Architects Office, PBK, Kapotte Muziek. Lots of cassettes, CDs and vinyl, plus some publications to help you dig even deeper. [9452 Telephone Rd. #116, Ventura, CA 93002, USA]

ROIR has a special order catalog, offering all of their tapes for just \$6.98. Or buy six and get the 7th for \$1.00. It's all in celebration of their 11th anniversary. This is very well worth a look. Their regular catalog is also available free for the asking. [611 Broadway #411, NY, NY 10012, USA]

ROTZ RECORDS has a slew of punk/hard core/metal type releases available (mostly LP and CD). Artists such as Richies, LWS, Capitol Punishment, Idiots and lots more. [17 N. Elizabeth St., Chicago, IL 60607-1911, USA]

SHADOW CANADA offers many exceptional Industrial tapes and CDs, including Digital Poodle, Attack Squad, Automatic Pelvic Vortex and others. A magazine is also available and a compilation CD. [5 Admiral Road, Toronto, Ontario M5R-2L4, CANADA]

SHRIMPER TAPES has a catalog of tapes and vinyl that includes Nothing Painted Blue, Paste, Franklin Bruno, Jim Bishop, Refrigerator, Buzzsaw, WCKR-SPGT, and lots more. [PO Box 1837, Upland, CA 91785, USA]

SPILLING AUDIO has a catalog with tapes by artists such as Locust Pudding, Hauz, Eric Hausmann, Amcraz Amok, Bryan Kieser, Warehouse, Boris and Ivan, Ancient Chinese Secret, Mustard Bernard, Shirt Mouth and others. Some compilations are upcoming or in the works also, so write about them. [Spilling Audio, c/o Erik Hausman, 1633 Melrose Ave. #107, Seattle, WA 98122, USA]

SQUEAKY SHOES RECORDS carries ten releases by Alvaro ("the Chilean with the singing nose") who formed (with Joe Strummer of The Clash) the legendary group The 101ers. [Zähringerplatz 4, 7750 Konstanz, GERMANY (W)]

SWINGING AXE PRODUCTIONS carries plenty of CDs, LPs and cassettes of an alternative nature. Artists such as Fripp & Eno, Wire, Jon Hassell, Phantom Tollbooth, Marc Almond, Front 242. Lots of "cut-outs." Reasonable prices. [PO Box 199, Northridge, CA 91328, USA]

TARGET MEDIA is a multi-media outlet for alternative expression and distribution point for a variety of alternative publications, video, music and more. Some items mentioned include The Terrorist's Handbook, Nazi propaganda films, Surgical War Wounds (which chronicles hospitals that have taken in the war wounded), a series of 8 CDs called Art On the Edge with the likes of Merzbow, Brume, Antimonument, Batztoutai, Permafrost, ANKH, Pacific 231 and others. Writing for more information is highly recommended. A full 4-color book (400 pages) on mail-art along with an exhibition on the subject is planned for 1992. [Box 31052, S-400 32 Göteborg, SWEDEN]

THESE SILENCES is the label which handles experimental tapes Somewhere In Europe. Their press release describes their new release, *Liturgy of Anguish*, as "... found sound, noise, repetition and multi-layered washes of sound, creating mysterious and sometimes disquieting moods and atmospheres." Several tapes by the band are currently available. [55 Perowne St., Aldershot, Hampshire GU11 3JR, ENGLAND]

TIM ID PRODUCTIONS has a one-pager with over a dozen releases including the fantastic radio theatre of ZXQ, Little City In Space, Jerry Modjeski, Peter Stenshoel, Bat Lenny and more. [PO Box 47474, Minneapolis, MN 55447, USA]

UNCLEAN DISTRIBUTION offers a large catalog of mainly (what they call) "Industrial" works. All formats (including video). Artists such as Arcane Device, Autopsia, Karl Black, Brume, Controlled Bleeding, Current 93, John Duncan, Hafler Trio, Hunting Lodge, Illusion of Safety and many more. [Bürgerstr. 27, D-4000 Düsseldorf 1, GERMANY]

UNDERGROUND VIDEO Really don't know how I got on the list for this one, being that it has nothing to do with independent taping; but I suppose I can list it here, nonetheless. The videos here are foreign unrated nude flicks. The catalog is full of titillating photos and quite a few of the titles suggest bondage and that sort of thing. [PO Box 34070, Los Angeles, CA 90034, USA]

WE NEVER SLEEP has lots of tapes, t-shirts and publications — and also a video. Artists include Haters, Maybe Mental, Illusion of Safety, Monochrome Bleu, Brume, Crash Worship, Eric Lunde and many others. [PO Box 92, Denver, CO 80201, USA]

COMPILATIONS

ASSEMBLY PRODUCTIONS is currently seeking material for an on-going international compilation series. Send best source recordings on any format. All music types considered. Please include as much additional information as possible (e.g., press kits, bios, photos, reviews, lyrics). Payment is in copies. [c/o Daniel Triana, 663 Monroe Ave., Elizabeth, NJ 07201, USA]

BEYOND RIDDUM MUSIC is compiling a tape of "... spacey, blues, folky, classical, industrial, acoustic, electronic, thrash, guitar rock or whatever suits you, with a 90's protest, anger or suggestions etc theme dealing with the world situation, etc. Good sound quality is important as well as focused message or statement. Please keep submissions to about 5 minutes maximum. They can be on chrome or metal or DAT tape and the return of the finished release will be of the same format. Please submit written permission for the use of your material. Your copyright will, of course, be honored." [PO Box 13792, Rochester, NY 14613, USA]

COMPULSORY OVERTIME SERIES is now compiling volumes four and five. "Interested parties should send 15 minutes of something on cassette. Contributors will, of course, get a copy of the finished 'product' which is bound to have junk/primitive cover art because I just don't do that sorta thing too well." Past volumes in the series include work by artists such as Legendary Pink Dots, Bourbonese Qualk, Stress Smashchords, various U.K. punk bands, Nomuzic, Backyards, Costes Cassette, Lisa Suckdog, Daniel Johnston and others. You might send \$4 for one of those if you want to check things out first. [c/o Mark Casner, 4022 6th Ave., Brooklyn, NY 11232, USA]

DRUM is the title of the upcoming Spilling Audio compilation with a focus on percussion and percussive sound. Send your piece (6 minutes or less). All contributors will receive a copy of the finished product. Tell about your contribution for liner notes (i.e., equipment/instruments used, recording techniques, inspiration, drug induced, etc.). If you don't want your address listed in the liner notes please let me know. Please sign a card stating that you give permission to Spilling Audio and Eric Hausmann for the use and sale of your contribution on the mentioned compilation. [c/o Eric Hausman, 1633 Melrose Ave. #107, Seattle, WA 98122, USA]

HYDE RECORDINGS is currently seeking submissions for the 2nd in a series of compilation tapes. For this tape they are seeking doomy folk, dark acoustic, and early-music inspired submissions. [Hyde Recordings, PO Box 831, Reisterstowne, MD 21136-0831, USA]

INDIGEST MAGAZINE requests art, literature, and sound recordings for use in forthcoming issues of *InDigest*. "We are not interested in rock music of most sorts; rather we will include non-traditionally structured and unstructured music, noise music, spoken word

pieces, non-musical recordings, anti-music, *brut* music, "found" music, and many other unusual and unexpected type of recording." As much information and/or artwork relating to the recordings should be included, as part of each issue will be dedicated to the artists appearing on the cassette. Visual artists are encouraged to send xeroxiabable images or "multiple originals" 50 or more in number to be bound directly into individual issues (try to keep our 14" X 8.5" format in mind). Contributors whose work is used will receive a copy of the magazine and tape their work appears in. There will also be a reviews section of *InDigest* for any strange and interesting works received but not used (specify if a submission may be used or we will consider it for review only). [c/o Jeff Rentsch, 23-1/2 Hillcrest Ave., Dover, NJ 07801, USA]

NEUZEITLICHE TONKONSTRUKTIONEN is looking for bands who want to appear on tape compilations. Every style is wanted — especially Industrial, New Wave, Folk, Avantgarde and Punk. [c/o Alex Frick, Schiesshüttestr. 60, 7311 Owen/Teck, Germany (W)]

NO DUB is a cassette compilation with a twist. ... no overdubs or multitracking. In addition, each selection should be performed by only one individual without the use of sequencing. In other words, the selection is to be a live to tape solo piece. Any instrument is OK, any non-instrument is OK. A vocal performance is also acceptable. So go on, send it in. What have you got to lose? Your sanity? Send your contribution (6 minutes or less) on high bias cassette. Dolby B, Bolby C or no NR all OK. All contributors will receive a copy of the finished cassette release. Please sign a card stating that you give permission to Spilling Audio and Eric Hausmann for the use and sale of your contribution on the mentioned compilation. [Spilling Audio, c/o Eric Hausman, 1633 Melrose Ave. #107, Seattle, WA 98122, USA]

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PERSONAL SOUNDTRACKS is compiling an ongoing series of "Personal Soundtracks." We are looking for imaginary sound tracks, or soundtracks of your imagination. No style restrictions, but some kind of soundtrack quality. Any lengths, well-recorded on chrome preferable. All contributions will receive a free copy. [c/o David Hopwood, 24 Woodstock St., Rochdale, Lancs, OL12 7D9, England]

PINE CONE ALLEY PRODUCTIONS is putting together a comp entitled *Trout Mask Replica Replica*. It's an international compilation of your bands' Captain Beefheart cover(s). Any Beefheart song, or at least the lyrics sung to any tune, any style of music, etc. Along with your work, please send some information on your band. Preference will be given to those recorded on a Tascam or similar 4-track. [South 732 Lincoln St., Spokane, WA 99204, USA]

THE PROCESS is looking for sound sources used in noise pieces (no copyrights, of course). 5 to 10 minutes on chrome tape, no Dolby. The purpose of the tape is as source material for other people to use. Please supply info on what the sound is and what pieces it appears on. Those appearing will receive a copy of the finished product. [c/o Gustavo Pastre, PO Box 2987, Stanford, CA 94309, USA]

ROCK CITY PRODUCTIONS is now looking for submissions for *Rock City Sampler #9* and material for review in *Rock City Report #5*. [1415 Main St. #720, Worcester, MA 01603, USA]

SET CASSETTES invites home tapers from all over the world to submit material to be used in our third cassette compilation. The title of the project is "And now a word from our sponsor..." with the theme being radio or TV commercials. You can either create a "cover" version of your favorite commercial, or record your very own. The stranger the better! All submissions must follow these requirements to be eligible: 1. Submissions must be either 30 or 60 minutes long. 2. Material should be on chrome tape with NO Dolby noise reduction. 3. Artist should include as much biographical info as possible, a photo or some artwork would be nice too. **NO DEADLINE**. If your material is used you will receive one free copy of the cassette. More info, questions? Mail a SASE (2 IRCs for international) to the friendly folks at SET Cassettes. [Box 15334, Kenmore Station, Boston, MA 02215-5334, USA; phone: 617-782-5698]

SUBURBAN PRODUCTIONS is looking for contributions to a DIY cassette compilation series. No other details, but write. [PO Box 32, Prudential, Boston, MA 02199, USA]

The **WALKMAN MELTDOWN SERIES** is now working on volumes 4 and 5. Any and all contributions considered. [Hypertonia World Enterprises, c/o Jan R. Bruun, PO Box 4307 Nygårdstangen, N-5028 Bergen, Norway]

RADIO

BUSH RADIO in Cape Town is going on the air August 2nd and will be broadcasting for two hours (6-8pm) every Sunday. Their pirate broadcast will mark the first attempt to establish a community access station in South Africa. Bush Radio is appealing to North American organizations and community radio stations to send a message of support that can be read over the air. Despite the "democratization" process, the South African airwaves are still controlled by the National Party government, which has refused Bush Radio a broadcasting license. After eigh-

teen months of strategizing and preparation, Bush Radio has decided to forgo licensing and go pirate in an attempt to publicize the need for democratic radio in South Africa. A forum of over sixty organizations in the Cape Town area, Bush Radio's member groups range from residents' associations to cultural groups to labor unions. All will broadcast initially with a relatively small transmitter that will reach Cape Town's suburbs and eastern townships, but hope to expand and open other satellite stations. As part of their strategy to avoid being shut down, Bush Radio must pressure the National party with extensive evidence of international backing. They are appealing for messages of support via tape or (faster!) via fax, which they can read over the air during their broadcasts. [FAX: Bush Radio Coordinating Committee, 011-27-21-448-5451; MAIL: Bush Radio, PO Box 13290, Mowbray 7705 South Africa]

CASSETTE CIRCUS is a radio show on KTRU in Houston. They are looking for cassettes of experimental musics to play. [c/o Cyclotron Industries, PO Box 66291, Houston, TX 77266-6291, USA]

ARRINGTON DE DIONYSO is in the works of preparing a program for Radio K.A.O.S. that plays **ONLY** self-produced "home-tapes," and adds that, "All you tapers out there needing airplay will get it." As an extra incentive for sending your stuff, Arrington will trade you one of his own releases for your tapes, along with the guarantee of airplay. [Arrington, The Evergreen State College, Bldg. C #4036, Olympia, WA 98505, USA]

HOST-AGE is a radio show on KSER 90.7 FM on alternate Wednesdays, hosted by Robin James and bObby. Experimental cassettes get heavy airplay, judging from their Winter playlist. [PO Box 15864, Seattle, WA 98115, USA]

IT ALL MAKES PERFECT SENSE TO ME features fairly heavy airplay of home recordings and independent cassettes. It's heard on 91.3 FM WTSR in Trenton, New Jersey, Saturdays 6-10 p.m. [Steven, PO Box 7441, Trenton, NJ 08628, USA]

KINDRED SANCTION is a radio program heard on WAIF community radio in Cincinnati and features special attention to local area artists. They will play cassettes. [c/o WAIF, PO Box 6126, Cincinnati, OH 45206-0126, USA]

GIEDRIUS LAPACINSKAS hosts a radio show in Lithuania and plays a number of cassettes. [Eiguliu St. 4-2, Kaunas 233005, Lithuania, E. Europe]

NOW THAT'S INTERESTING is a radio program that will play tapes. Hosted by Chris Waterbury of Tim Id Productions and Bat Lenny fame. [PO Box 47474, Minneapolis, MN 55447, USA]

PROSE IN CANNES is being revived after a short layover. It's a program hosted by Roger Skullback which features lots of home-tapers. [Roger Skullback, 1600 Grand Ave., St. Paul, MN 55105, USA]

GAJOOB is looking for extraneous sound bites for its 3-hour, weekly radio show on KRCL 91FM in Salt Lake City. These sound bites can take the form of station IDs, short interviews, personal thoughts on recording, anecdotes, comedy skits... the options are unlimited! Send us something. PLEASE!

VIDEO

CRUNCHING VIDEO has a video called *John Cage Musicircus*. It's a document of conversations with John Cage held on January 29,

1992 and a lecture at Stanford University on January 30, 1992. 52 minutes. [\$15/ Crunching Video, PO Box 786, Millbrae, CA 94030, USA]

OFFBEAT is the cable access video show produced by the boys that bring you Hermanos Guzanos. It's a wacky half-hour of stuff, featuring plenty of videos from the cassette network folks. They're eager to see more from all of you out there. [721 Fairfax Rd., Bakersfield, CA 93306, USA]

MUSIC VIDEO DISTRIBUTORS INC. announces several new video releases, including *Girls Bite Back*, featuring live recordings and interviews by major female acts of the punk era (shot in 1980); *Gong Maison*, a new collection of videos by Gong; and many more. (PO Box 1128, Norristown, PA 19404, USA)

SPECTRUM MUSIC VIDEO INC. announces its 7th Annual Music Video Catalog. 200 illustrated pages, more than 3000 titles, including hard-to-find Japanese, British, and Canadian imports in a number of different musical categories. (PO Box 1352, Blue Bell, PA 19422, USA; phone: 215-272-6142; 800-84MUSIC; fax: 215-272-6074)

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c/o James Smfarnas
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150 Old Willets Path
Smithtown, NY 11787-4106, USA

BLUE CUBE MUSIC

is back at:
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FRANK BOSCOE

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CHAMELEON MUSIC GROUP

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(attempted, but not known at)
PO Box 4192
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CLASSIFIEDS

GAJOOB's Classifieds are \$5.00 for 100 words (free to subscribers).

DIYers! We want to help you distribute your musical creation. For information on being included in our catalog send a SASE to Suburban, PO Box 32, Boston, MA 02199, USA. All styles welcome.

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RECORD RELEASE KITS \$20.00 EACH. 400+ labels: radio stations, distributors, review publications, plus instructions, sample return postcards, and recording manufacturers. Specify Blues, Jazz, or Folk. Hard copy also included with phone numbers and wattage. Icebird Records, 5109 Pt. Fosdick Dr. NW, Ste. #E155, Gig Harbor, WA 98335, USA.

IRRE-Tapes (Bärendellstr. 35, 6795 Kindsbach, W-Germany) has a big catalog with 80 K7-Releases like NOMUZIC, MENTAL ANGUISH, ALIEN PLANETSCAPES, X-RAY POP, IF BWANA, SPHINX, DOC WÖR MIRRAN, DARK ENIGMA, SIEGMAR FRICKE, SOLANACEAE TAU, BRUME, VIKTIMIZED KARCASS and lots more. WRITE FOR CATALOG, PLEASE INCLUDE AN IRC FOR 1 DOLLAR (POSTCOSTS) Thanx.

VIRGINIA'S WORST BAND the Someday People, invites you to send \$3 and pick a number between 1 and 8. We'll send you one of our 8 great tapes! Write today, you bloated sacs! PO Box 384, Front Royal, VA 22630, USA. Sockeye tribute tape available for \$3. SASE for catalog.

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KEVIN SLICK *continued from page 12*

with different ideas, like which guitar to use or banjo and playing around with different ones and ending up with an old Telecaster and an e-bow. The piece ended up sounding totally different than what I had envisioned to begin with. That's the sort of stuff I really like doing.

Like "Heaven and Hell" on *Twenty Pages Long* where there are all sorts of sounds drifting through. I think recording is a lot like painting. You've got different colors and shapes that sort of catch your eye as it moves across the canvas – or, in this case, different notes, timbres and other sounds that catch your ear as you listen to the recording.

Contact Kevin Slick, Neo Pseudo and Nu Vu Du at 3 Vanderslice St., Phoenixville, PA 19460, USA.

PARTING SHOT

One year after I decided to slow down all my networking activities, it seems the perfect time to take stock of the present state of the network.

It took me almost one year to find a new, "healthy" balance that enables me to keep in touch, as well as having much more time for myself, for my new band... and even some time just to sit down and enjoy something. Many recent comments and events have convinced me that the network is going through a period of change — very positive to realize. I believe this is a sign of an ongoing evolution.

During the heyday of my networking activities, it seems I was in touch with everyone. I wanted to have a widespread overview because I was documenting it all in my Magister Thesis for Berlin University. There were several "big" cassette labels regarded as the pioneers of this movement. There were magazines that reached an international audience and small, personal information sources (newsletters) leading to many direct contacts. There was a spirit of definition and building up. I date this from 1987 to 1991. This spirit of building up was based on the new idea of the network which came about in the mid 80s.

In the historic days, the network was a part of the so-called "independent" movement. When this movement sold out its original idea by joining the traditional music business, a fair amount of networkers tried to do the same. Some succeeded, most failed or went into obscurity.

New people, who saw what had happened to the independent scene came, joined in and were working on different ideas. People like Red Neon Tapes from Belgium who believe in "making music, not money" by practicing tape exchange. This was the main idea of the time: avoiding traditional business structures.

Then I became a working maniac, concerned with spreading the news about the network and that only by avoiding traditional business structures could this movement lead to something new.

I met numerous people worldwide with the same idea and some fruitful relationships began. I wrote for several magazines, sent out heaps of free newsletters, compiled information cassettes, gave many interviews at "official" radio stations, had my own radio show in Berlin at Radio 100 which broadcasted cassettes on the air and so on. Every day there was a new surprise in my mail box.

Then in 1991, something like an overkill happened. I was drowning in material that people sent to me and there was no way to keep up.

Similar things must have happened with several people. Almost overnight, Hal McGee of *Electronic Cottage* disappeared. David

Ciaffardini stopped publishing *Sound Choice*, which had been active since the early 80's. Several pioneering tape labels had extreme financial difficulties and either slowed down or stopped completely. I guess some of us got trapped by the idea that we had to do it all and do it NOW. But there is no way to handle it this way if there is no income by doing it.

All this could lead to a very depressed view of the network. There are people who think that the days of cassette culture are over. But I believe the state of the network is probably as healthy as it ever has been.

There is an uncontrollable amount of new people joining in. And everybody who joins in gets the idea that spreading the news is part of the movement, so that's what they do. This means that in 1992 we have a growing number of very well-made, free newsletters and an increasing amount of labels who offer non-profit distribution of almost any sound sent in to them.

The snowball system works. The avalanche is coming. All this works on a decentralized level. Plus, a logical development is that the quality of the products continues to get better, because the technological tools have become increasingly cheaper and better. First releases of new labels often come with very well-made covers and excellent sound. The cassette is still the medium of the scene, but that will soon change as other formats become as easy to handle as the cassette. It's the idea of a do-it-yourself, free exchange music culture that is important, not whether you put your music on cassettes, vinyl or CDs — or whatever might come in the future.

Some things still leave us unsatisfied, however. There is no real distribution or central information platform. This makes it difficult to pursue networking activities beyond a certain level, due to financial and time constraints.

But the whole movement is decentralized by its very nature. To set up a distribution service would be a stupid thing to do today, because there is no audience, only performers (we're always telling people not to just watch but to join). And besides, to do this on a larger scale would make it all very impersonal (which is opposed to the idea of cassette culture). It is simply impossible to be in touch with 50,000 people (and this is still a small amount of people if you are talking about distribution in terms of more established music distributors).

So, you see, I believe that the way the network is developing is quite perfect. A decentralized, snowball system, if that makes any sense. Just be patient, be active on a level that you control. Improve your work and keep an eye on the whole movement.

Lord Litter, September 1992

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